

ROYAL COLLEGE OF MUSIC

Performance Schedule

Ensembles Prizewinners Concert

Date: Friday 20 September
Time: 1.05pm
Venue: Britten Theatre
Ensemble: District Brass & Prince Consort Winds
Running Order:

JS Bach
(1685 - 1750) Concerto for violin, strings and basso continuo BWV 1041 (arranged for Brass Quintet) 8'
i. [no tempo marking]
ii. Andante

Derek Bourgeois
(1941 - 2017) Sonata for Brass Quintet 12'
i. Allegro vivace
ii. Andante Piangevole
iii. Maestoso

District Brass

Adam Wood trumpet | Ruby Orłowski trumpet BMus4 | Kristina Yumerska french horn BMus4
Merin Rhydt tenor trombone BMus4 | Alexander Miller tuba BMus4

* * *

Paul Patterson
(b 1947) Comedy for Five Winds op 14 13'
i. Prelude: Allegro spiritoso
ii. Soliloquy: Andantino
iii. Blues: Slow, relaxed
iv. Hornpipe

Prince Consort Winds

Lucy Pond flute BMus4 | Henrietta Cooke oboe MPerf2 | Lewis Graham clarinet BMus4 | Zoe Tweed horn
Francesca Warren bassoon BMus4

Front of House: Mark Traves
Box Office: Malwina Chudzinska
Ushers: TBC

Facilities Staff: As per rota

Back Stage: Ed Denham & Daniella Rossi

Green Rooms: OP09, OP11, OP12 12.45 -14.15

Notes: ~~-Latecomers will be allowed~~after JS Bach Concerto (c. 13.13)
~~-There is no interval~~
~~-Concert should end by 13.45~~
- This concert is not open to the public, it is part of the induction week schedules

Daniella Rossi

Chamber Music Assistant

19.09.19



RUSH HOUR CONCERT

Tuesday 24 September, 6.15pm

Grove Room



For the benefit of musicians and audience members, please turn off your mobile phone.



Filming, recording and photography are not permitted without prior written permission.

The RCM films many events and by attending you consent to any photography or recording. See www.rcm.ac.uk/recordingpolicy for our Public Recording Policy.

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Programme details correct at time of going to print.

RUSH HOUR CONCERT

Tuesday 24 September, 6.15pm

Grove Room

JS Bach (1685 - 1750)	Suite for solo viola no 5 in C minor BWV 1011 <i>i. Prelude</i> <i>vii. Gigue</i>	10'
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Michael Kugel b 1946	Classical preludes <i>iv. Prelude Ysaÿe</i>	6'
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Vanessa Hristova viola BMus3

* * *

Haydn (1732 - 1809)	Keyboard Sonata in F major H. 16/23 <i>i. Allegro</i> <i>ii. Adagio</i> <i>iii. Finale. Presto</i>	15'
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Chopin (1810 - 1849)	Études op 10 <i>xii. No 12 in C minor. Allegro con fuoco</i>	3'
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Aaron Kurz piano ArtDip1

* * *

Kreisler (1875 - 1962)	Recitativo and Scherzo op 6 <i>i. Recitativo</i> <i>ii. Scherzo</i>	4'
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Elvina Auh violin BMus3

* * *

Ravel (1875 - 1937)	Tzigane	10'
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Elvina Auh violin BMus3 | **Kumi Matsuo** piano

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Wednesday 25 September, 1.05pm | West Parry Room

Beethoven	Sonata for violin and piano no 1 in D major op 12
Ysaÿe	Sonata for violin solo no 6 in E major
Vivaldi	Cello Sonata no 3

Tickets free but required | RCM Box Office 020 7591 4314 |
www.rcm.ac.uk/events



LUNCHTIME CONCERT

Wednesday 25 September, 1.05pm

West Parry Room



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LUNCHTIME CONCERT

Wednesday 25 September, 1.05pm

West Parry Room

Welcome to today's lunchtime concert where students from the Royal College of Music perform works by Beethoven, Ysaÿe and Vivaldi.

Beethoven (1770–1827)	Sonata for violin and piano no 1 in D major op 12 <i>i Allegro con brio</i> <i>ii Tema con Variazioni. Andante con moto</i> <i>iii Rondo. Allegro</i>	20'
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Elif Cansever violin BMus2 | Ilayda Oguz piano BMus2

* * *

Ysaÿe (1858–1931)	Sonata for violin solo no 6 in E major	8'
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Abel Puustinen violin MPerf2

* * *

Vivaldi (1678–1741)	Cello Sonata no 3 in A minor RV43 <i>i Largo</i> <i>ii Allegro</i> <i>iii Largo</i> <i>iv Allegro</i>	15'
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Yi-Fang Chen cello MPerf2 | Iakov Zhurkin piano MPerf2

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Thursday 26 September, 1.05pm | Inner Parry Room

JS Bach Sonata for solo violin no 1 in G minor BWV 1001

Ravel Sonata for violin and piano no 2 in G major

Debussy Sonata for flute, viola and harp

Tickets free but required

RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



LUNCHTIME CONCERT

Thursday 26 September, 1.05pm

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LUNCHTIME CONCERT

Thursday 26 September, 1.05pm

Inner Parry Room

Welcome to today's lunchtime concert where students from the Royal College of Music perform works by JS Bach, Ravel and Debussy.

JS Bach (1685–1750)	Sonata for solo violin no 1 in G minor BWV 1001 <i>iii Siciliano</i> <i>iv Presto</i>	6'
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Shoshanah Sievers violin BMus3

* * *

Ravel (1875–1937)	Sonata for violin and piano no 2 in G major <i>i Allegretto</i> <i>ii Blues. Moderato</i> <i>iii Perpetuum mobile. Allegro</i>	18'
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Elif Cansever violin BMus2 | **Ilayda Oguz** piano BMus2

* * *

Debussy (1862–1918)	Sonata for flute, viola and harp <i>i Pastorale</i> <i>ii Interlude</i> <i>iii Finale</i>	16'
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Isabelle Ashton flute BMus3 | **Nils Jones** viola BMus3 | **Maria McNamee** harp

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Monday 30 September, 6.15pm | Grove Room

Piazzolla Le Grand Tango for violin and piano

Chopin Scherzo no 3 in C sharp minor op 39

Chopin Polonaise-Fantaisie no 7 in A flat major op 61

Ginastera Danzas Argentinas op 2

Tickets free but required

RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



BACH BITES

Friday 27 September, 6.15pm

Amaryllis Fleming Concert Hall

Xiaoting Chang organ

BACH BITES

Friday 27 September, 6.15pm

Amaryllis Fleming Concert Hall

Xiaoting Chang organ

JS Bach (1685–1750)	Passacaglia in C minor BWV 582	13'
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* * *

Liebster Jesu, wir sind hier, chorale prelude for organ BWV 731	3'
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* * *

Liszt (1811–1886)	Fantasy and Fugue on the theme of B-A-C-H S260	12'
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Xiaoting Chang organ

Xiaoting Chang was born in Harbin, China in 1997 and received her first piano lesson when she was 3. After achieving the Grade 10 Piano Certificate of the Shanghai Musician Association, Xiaoting further studied the organ with Evelyn Lim at the Nanyang Academy of Fine Arts in Singapore, where she graduated with a Diploma in Music with Distinction. She has been a member of the Singapore Chapter of the American Guild of Organists and has given organ recitals in many concert series. Currently, Xiaoting is studying with David Graham and Sophie-Véronique Cauchefeur-Choplin for her Master of Performance degree at the Royal College of Music, London. Xiaoting is a Richard Newton Scarth Award Holder.

Xiaoting has performed in concerts throughout Europe and the UK. She recently performed at Birmingham City Hall for the 2019 Birmingham Chinese New Year Celebration Concert held by the Chinese Students and Scholars' Association of Birmingham. On 6 March, 2019 Xiaoting performed for HRH the Prince of Wales at his annual visit to the Royal College of Music.

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

If you would like to find out more about the Campaign and ways to support please contact:

Development and Alumni Engagement

+44 (0)20 7591 4353

moremusicappeal@rcm.ac.uk

www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon.



BACH BITES

Friday 22 November, 6.15pm | Amaryllis Fleming Concert Hall

Will Fielding organ

Our bite-sized Bach series continues with a 30-minute programme performed on our new organ.

The RCM organ is in recognition of James Zheng Huang HonRCM.

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 28 September 2019, 3pm
West Parry Room

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- 3.00 Iona Salter *clarinet* (pupil of Jessie Grimes)
Poulenc Clarinet Sonata FP184 *iii Allegro con fuoco*
- 3.10 Amalia Beeko *clarinet* (pupil of Jessie Grimes)
Arnold Sonatina op 29 *iii Furioso*
- 3.20
- 3.30
- 3.40 Alexander Buckley *clarinet* (pupil of Jessie Grimes)
Messenger Solo De Concours
- 3.50 Madeleine Murray *cello* (pupil of Michal Kaznowski)
Lindner Cello Concerto in E minor op 34 *i Allegro*

- 4.00 Gabriella Bavetta *violin* (pupil of Eri Konii)
Wagner Romanze, WVV64 Albumblatt
Sarasate Carmen Fantasy op25 (*Excerpts*)
- 4.10 Michelle Wang *violin* (pupil of Hilary Sturt)
Sibelius Rigaudon op78
- 4.20
- 4.30
- 4.40 Alice Knight *horn* (pupil of Sue Dent)
York Bowen Horn Sonata op 101 iii *Allegro con spirito*
- 4.50 Charlotte Swainston *violin* (pupil of Hilary Sturt)
John Williams Theme from Schindler's List



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Katie Walters *Administrative Coordinator*
John Mitchell *Performance Manager*



ROYAL
COLLEGE
OF MUSIC
London

RCM BIG BAND

Saturday 28 September 2019

7.30pm | Britten Theatre

Mark Armstrong director

Peter Beets piano
RCM Big Band



EMERGE

 MORE
MUSIC
CONCERT
SERIES

MORE MUSIC CONCERT SERIES FOR THE FUTURE OF MUSIC

Welcome to our More Music Concert Series, in support of the More Music: Reimagining the Royal College of Music Campaign. Each concert in this exciting series celebrates some of the Royal College of Music's (RCM) most exceptional talent and offers you, the audience, a little bit more.

Our More Music Campaign will deliver much needed new performance spaces, additional scholarships and improved accessibility. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points located in the Britten Theatre Foyer and at the top of the stairs as you leave the building. Every gift of every size resonates. Your support will help pave the way for more music.

If you would like to find out more about the More Music Campaign and ways to support please contact:

Development and Alumni Engagement

+44 (0)20 7591 4353

moremusicappeal@rcm.ac.uk

www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon.



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REGULATOR**



**HERITAGE
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RCM BIG BAND

Saturday 28 September 2019, 7.30pm | Britten Theatre

Mark Armstrong director | **Peter Beets** piano

RCM Big Band

Chopin (arr Peter Beets & Rob Horsting) Chopin Meets The Blues
(1810–1849)

Prelude in E minor op 28 no 4

Mazurka in A minor op 17 no 4

Fantaisie-Impromptu / Waltz in C sharp minor op 64 no 2

Nocturne in F minor op 55 no 1

INTERVAL

Gershwin (arr Henk Meutgeert) Celebrating Gershwin
(1898–1937)

Summertime

Lady Be Good

Our Love Is Here To Stay

Someone To Watch Over Me

I Got Rhythm

Mark Armstrong

Mark Armstrong took a degree in Music at Oxford University and completed the postgraduate course in jazz and studio music at the Guildhall School of Music, gaining an LGSM in Jazz. Mark's position as jazz professor at the Royal College of Music combines academic lecturing, practical coaching and tuition and he directs the RCM Swing and Big bands. Mark also works for the ABRSM as an examiner, presenter and moderator. Mark was a member of Clark Tracey's Quintet, recording two albums, *The Calling* (2003) and *The Mighty Sas* (2006) and played regularly with Clark's father Stan Tracey including at the 2009 BBC Proms. Mark performs regularly as a jazz trumpeter as a member of the Ronnie Scott Jazz Orchestra and in his own quartet. He was appointed Artistic and Music Director of the National Youth Jazz Orchestra in 2011. Since then the orchestra recorded two studio albums and appeared at the 2012 and 2016 BBC Proms. In 2015 Mark produced and directed NYJO's album *NYJO Fifty*. Most recently Mark has been the artistic driving force behind a project uniting the musicians of three youth jazz orchestras, BuJazzO from Germany, the Dutch NJJO and NYJO, under the title *Three Nations Under One Groove*. Mark is a past winner of the BBC Big Band Competition arranging prize, and many of his big band compositions can be heard on NYJO albums. He also writes a wide range of arrangements and compositions from choral music to symphony orchestra. Recent projects included a collaboration with Alexander L'Estrange on his piece *Freedom* premiered at Winchester Cathedral in 2018.

Peter Beets

As one of the most sought-after jazz artists of our time, Peter Beets has attracted a devoted international audience, performing regularly at major jazz festivals and venues throughout Europe, the United States and Asia. He has shared the stage with jazz greats such as Chick Corea, Wynton Marsalis, 'Toots' Thielemans, Elvin Jones, George Coleman, Johnny Griffin, Benny Golson and Kurt Rosenwinkel. One of his earliest recordings, *First Date* (1996), featured the great Jeff Hamilton on drums. In 2001 the Criss Cross label invited Peter for a series of CDs with his New York Trio, inviting artists like Willie Jones III, Larry Grenadier and Greg Hutchinson, earning him international acclaim.

RCM Big Band

The RCM Big Band performs regularly throughout the year at the RCM and external venues such as the Royal Festival Hall, Ronnie Scott's Jazz Club and Vortex Jazz Club. Notable concerts include performances at the RCM Festival of Percussion.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

RCM BIG BAND

Saxophone

Stephanie Frankland (alto)

Shannon Asplen (alto)

Joe Mackley (tenor)

Simone Geda (tenor)

Ashley Brand (baritone)

Trumpet

Ucheena Cohen-Shah

Ruby Barber

Calum Blair

Thomas Fountain

Duncan Hughes

Trombone

Will Roberts

Dominic Clarke

Henry Newton

Thomas Williams (bass)

Guitar

Lewis Dunsmore

Bass

Dan Laurie

Drum Kit

Alex Temple-Heald

RCM Jazz Trio

Pablo Barrios (piano)

Dan Laurie (bass)

James Burton (drum kit)

RCM Jazz Quartet

Damon Oliver (tenor sax)

Toby Morgan (guitar)

Sam Ingvorsen (bass)

Alex Temple-Heald (drum kit)

Personnel correct at the time of going to print.

ORCHESTRAL MASTERWORKS: BEETHOVEN'S SYMPHONY NO 5

Thursday 3 October 2019, 6.15pm, Amaryllis Fleming Concert Hall

Martin André conductor
Dmitrii Kalashnikov piano
RCM Philharmonic

Hummel Piano Concerto no 2 in A minor op 85

Beethoven Symphony no 5 in C minor op 67

Experience one of the most enduring symphonies in the orchestral repertoire as the RCM Philharmonic presents Beethoven's Symphony no 5.

This work's popularity has not diminished its appeal, with powerful melodies and distinctive motifs uniting to create four dramatic and exciting movements. RCM Concerto Competition winner Dmitrii Kalashnikov performs Hummel's Piano Concerto no 2. Kalashnikov has performed in Paris, Salzburg, Venice and Russia, and appears for the first time with the RCM Philharmonic with a piece designed to show off the keyboard soloist's virtuosity and technique.

SMART NOTES: Enjoy enhanced listening with real-time digital programme notes during this performance.

Tickets: £5, £8

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‘Your generosity provides our students with the opportunities they need for success as world-class musicians. Thank you for your support.’

Geoffrey Richards HonRCM
Chairman of the More Music Campaign



ROYAL
COLLEGE
OF MUSIC
London

Patron

Her Majesty The Queen

President and Patron of the More Music Campaign

His Royal Highness The Prince of Wales

Chairman

Lord Black of Brentwood

Director

Professor Colin Lawson CBE FRCM

Chairman of the More Music Campaign

Geoffrey Richards HonRCM

Director of Development and Alumni Engagement

Lily Harriss HonRCM

Head of Supporter Engagement

Emma Adlard

The Royal College of Music is a registered charity no 309268





RCM BIG BAND

Monday 30 September 2019, 8.15pm

Ronnie Scott's, 47 Frith St, Soho, London W1D 4HT

Mark Armstrong director

Peter Beets piano

RCM Big Band

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(1810–1849)

Nocturne in B major op 9 no 3

Nocturne in E flat major op 9 no 2

Nocturne in F minor op 55 no 1

Prelude in E minor op 28 no 4

Waltz in C sharp minor op 64 no 2

Mazurka in A minor op 17 no 4

Prelude in B minor op 28 no 6

Étude op 10 no 12 in C minor

Fantaisie-Impromptu

INTERVAL

Gershwin (arr Henk Meutgeert) Celebrating Gershwin
(1898–1937)

Someone To Watch Over Me

The Man I Love

Our Love Is Here To Stay

Summertime

Mark Armstrong

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Shannon Asplen (alto)

Joe Mackley (tenor)

Simone Geda (tenor)

Ash Brand (bari)

Trumpet

Ruby Barber

Calum Blair

Thomas Fountain

Duncan Hughes

Trombone

Will Roberts

Dom Clarke

Henry Newton

Thomas Williams (bass)

Drum Kit

Alex Temple-Heald

Vibes

TBC

Bass

Dan Laurie

Guitar

Lewis Dunsmore

Piano

Dominic Doutney

Italics denote section principals.

Personnel correct at the time of going to print.

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Personnel correct at the time of going to print.

RCM NEW PERSPECTIVES

Wednesday 2 October 2019, 6.15pm | Britten Theatre

Duncan Ward conductor

Ana Fernandez soprano

RCM New Perspectives

Kaija Saariaho Lichtbogen

Harrison Birtwistle Carmen Arcadiae Mechanicae Perpetuum

RCM composer New work

Ondřej Adámek Karakuri - Poupée mécanique

British conductor Duncan Ward has established himself as one of the most exciting and versatile conductors of his generation. Recent highlights have included engagements with the Orchestre de Paris, Swedish Radio Symphony Orchestra and London Symphony Orchestra. We welcome Duncan to the RCM to direct this varied programme of contemporary music in the Britten Theatre.

Tickets: £5 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



RUSH HOUR CONCERT
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Grove Room



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RUSH HOUR CONCERT

Monday 30 September, 6.15pm
Grove Room

Welcome to today's Rush Hour concert where students from the Royal College of Music perform works by Piazzolla, Chopin and Ginastera.

Piazzolla (1921–1992)	Le Grand Tango for violin and piano	10'
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Sherry Shen violin MPerf2 | **Iakov Zhurkin** piano MPerf2
* * *

Chopin (1810–1849)	Barcarolle in F sharp major op 60	9'
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Nataly Ganina piano BMus4

* * *

Chopin (1810–1849)	Polonaise-Fantasie no 7 in A flat major op 61	12'
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Ginastera (1916–1983)	Danzas Argentinas op 2 <i>i. Danza del viejo boyero</i> <i>ii. Danza de la moza damosa</i> <i>iii. Danza del gaucho matrero</i>	8'
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Arthur di Francesco piano BMus2

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 1 October, 1.05pm | West Parry Room

Paganini 24 Caprices for solo violin

Mozart Violin Concerto no 1 in B-flat major K207

Haydn Piano Sonata in B minor Hob XVI : 32

Schubert String Quartet no 15 in G major D887

Tickets free but required

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LUNCHTIME CONCERT
Tuesday 1 October, 1.05pm
West Parry Room



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LUNCHTIME CONCERT

Tuesday 1 October, 1.05pm

West Parry Room

Welcome to today's lunchtime concert where students from the Royal College of Music perform works by Mozart, Haydn and Schubert.

Mozart (1756–1791)	Violin Concerto no 1 in B flat major K207 <i>i Allegro moderato</i>	7'
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Elvina Auh violin BMus3 | **Kumi Matsuo** piano

* * *

Haydn (1732–1809)	Piano Sonata in B minor Hob XVI : 32 <i>i Allegro moderato</i> <i>ii Menuetto & Trio</i> <i>iii Finale. Presto</i>	13'
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Arthur di Francesco piano BMus2

* * *

Schubert (1797–1828)	String Quartet no 15 in G major D887 <i>i Allegro molto moderato</i>	20'
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Salomé Quartet

Haim Choi violin MPerf2 | **Iñes Delgado** violin MMus2 | **Kasia Ziminska** viola
Shizuku Tatsuno cello BMus4

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Wednesday 2 October, 1.05pm | West Parry Room

Borne Fantaisie brillante (on themes from Bizet's Carmen)

Ian Clarke Curves

Edward McGuire Celtic Knotwork

Stravinsky Three Pieces for Solo Clarinet

Wagner Liebestod

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events

RCM CHAMBER MUSIC: ESSENTIAL BARTÓK I

Thursday 3 October, 7.30pm | Recital Hall

Bartók String Quartet no 1 in A minor op 7 Sz 40

Beethoven String Quartet in C sharp minor op 131

Tickets £5

RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



LUNCHTIME CONCERT
Wednesday 2 October, 1.05pm
West Parry Room



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Programme details correct at time of going to print.

LUNCHTIME CONCERT

Wednesday 2 October, 1.05pm

West Parry Room

Today's lunchtime concert will include works by Borne, Ian Clarke, Edward McGuire and Stravinsky. Rustam Khanmurzin, this year's Constant & Kit Lambert Junior Fellow, will conclude this concert performing Wagner's *Liebestod*.

Borne (1840–1920)	Fantaisie brillante (on themes from Bizet's <i>Carmen</i>) <i>i</i> <i>Introduktion</i> <i>ii</i> <i>Habanera</i> <i>iii</i> <i>Zigeunerlied</i> <i>iv</i> <i>Finale</i>	10'
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Ian Clarke b 1964	Curves <i>i</i> <i>Magical & Woven</i>	5'
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Eos Trio

Sarah Parkes Bowen flute MPerf3 | **Cathy Hare** flute | **Octavia Lamb** flute
Fionnuala Ward piano

* * *

Edward McGuire b 1948	Celtic Knotwork	5'
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Eos Trio

Sarah Parkes Bowen flute MPerf3 | **Cathy Hare** flute | **Octavia Lamb** flute

* * *

Stravinsky (1882–1971)	Three Pieces for Solo Clarinet <i>i</i> <i>Molto tranquillo</i> ♩ = 52 <i>ii</i> ♩ = 168 <i>iii</i> ♩ = 160	6'
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Peggy Lai clarinet MMus2

* * *

Wagner (1813–1883)	Liebestod	7'
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Rustam Khanmurzin piano ArtDip1

RCM CHAMBER MUSIC: ESSENTIAL BARTÓK I

Thursday 3 October, 7.30pm | Recital Hall

Bartók String Quartet no 1 in A minor op 7 Sz 40

Beethoven String Quartet in C sharp minor op 131

Tickets £5

RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Friday 4 October, 6.15pm | Grove Room

Brahms Sonata for violin and piano no 1 in G minor "Regen" op 78

R Schumann Kreisleriana Op 16

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



RCM NEW PERSPECTIVES

Wednesday 2 October 2019

6.15pm | Britten Theatre

Duncan Ward conductor

RCM New Perspectives

RCM NEW PERSPECTIVES

Wednesday 2 October 2019, 6.15pm | Britten Theatre

Duncan Ward conductor

Ana Beard Fernández soprano

RCM New Perspectives

Kaija Saariaho (b 1952)	Lichtbogen	(16')
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Harrison Birtwistle (b 1934)	Carmen Arcadiae Mechanicae Perpetuum	(9')
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Pablo Barrios (b 1998)	Canto	(6')
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Ondřej Adámek (b 1979)	Karakuri - Poupée mécanique	(21')
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Kaija Saariaho Lichtbogen

The name *Lichtbogen* stems from the Northern Lights I saw in the Arctic sky when starting to work on this piece. When looking at the movement of these immense, silent lights that run over the black sky, ideas concerning the form and language started to emerge in my mind. What is the dependence – and does it exist at all? – between this phenomenon of nature and my piece, I don't know.

In *Lichtbogen* I worked for the first time with a computer in the context of purely instrumental music. Special harmony and rhythms are worked out with two different tools in IRCAM (a French institute for science about music and sound and avant garde electro-acoustical art music). For harmony I worked with the CRIME system developed by Claudy Malherbe and Gerard Assayag: the harmonic material is created by analysing short transitions played with a violoncello, starting from artificial harmonic sound and ending in complex 'multiphonic' sounds. Analyses has been made by selecting many small windows in the different parts of the sound. From the results of the analyses I have reconstructed the transitions and made harmonic processes, which are often combined to the original playing manners of the analysed sound, so that harmony and timbral thinking stem from the same source. For the rhythm I used a network for programmes which I realised with Xavier Rodet in the FORMES environment. These programmes allowed me to construct interpolations and transitions for different musical parameters. The rhythmic interpolations here are created between different musical patterns by using circular lists, in which every time when repeated, values have changed, and thus modified the general character of the pattern. The calculated results have then been transcribed with approximations, which allows them to be playable to musical notation.

Lichtbogen is a commission of the French Ministry of Culture and is dedicated to Paul Mefano.

© Kaija Saariaho

Harrison Birtwistle *Carmen Arcadiae Mechanicae Perpetuum*

Birtwistle composed this piece for the London Sinfonietta; he also conducted its first performance. It has become a standard work in the ensemble repertoire. It is highly appealing, playful and diversified instrumental theatre music (similar to *Secret Theatre*), in which 'mechanisms' – groups behaving like mechanical devices – declare hostilities against one another in various rhythmic patterns and registers. At the age of 33, Birtwistle had already found his own musical language, which he used to relate *Carmen Arcadiae*; its multitude of characteristic traits would come to mark his subsequent compositions.

Pablo Barrios *Canto*

Canto, which means 'song' or 'I sing' in Spanish, is all about loneliness and reflection. It is a long evolving melody that attempts to evoke the essence of the old Venezuelan workers that would sing folk songs when they'd work on their farms, tending their crops at night time.

© Pablo Barrios

Ondřej Adámek Karakuri - Poupée mécanique

Karakuri Ningyo are Japanese mechanical dolls typical of the Edo era (17th–19th century). This piece is inspired by the Karakuri of the early 19th century, their natural appearance is almost human and their clock mechanism is very complex and detailed.

The first movement depicts Hisashige Tanaka, the creator of the dolls. He is in front of his mirror imagining the movements of a doll that must represent a young archer. On one hand is the vocal part, which is also pantomimic, and on the other hand is the instrumental ensemble. There are a few French words in this movement that I imagine Hisashige Tanaka saying: 'gesttttte', 'justtte', 'ttttire', ('arrow overlaps arrow', 'targets the target').

In the second movement the doll, representing a young archer, has to follow a set of instructions: right arm forward, head turn and right forearm in a sudden movement pulling the arrow.

The third movement is built around rapid repetition of Czech words in their diminutive form (hence the omnipresence of the phoneme 'tsch'), denoting the spare parts of the doll's mechanism (kolečko kolečko kolečko kolečko, matička matička matička, osička osička osička osička ...). This repetitive litany is a reflection of the very high concentration and obsession of the doll creator.

The fourth movement is very rhythmic and mechanical: the doll is walking. The text is stammered, but inexorable: doll-p-p-p-p mechanic mec-canic ... The sampler and the instrumental ensemble accompany with various sounds of rattling mechanisms.

© Ondřej Adámek

Duncan Ward

British conductor Duncan Ward has established himself as one of the most exciting and versatile conductors of his generation. Recent highlights have included engagements with Finnish Radio Symphony, Orchestre de Paris, Royal Liverpool Philharmonic, Frankfurt Radio Symphony, London Symphony and a return to Glyndebourne on Tour conducting Massenet's Cendrillon. He continues to build relationships with Vienna Radio Symphony, Deutsche Kammerphilharmonie Bremen and Bamberger Symphoniker.

From 2012 to 2014 he was conducting scholar of the Berliner Philharmoniker Orchester-Akademie, to which he was appointed on the recommendation of Sir Simon Rattle. And from 2015-2017, he was Principal Conductor of Sinfonia Viva – one of the UK's most dynamic ensembles. He also held the post of Associate Conductor of the National Youth Orchestra of Great Britain.

Plans for the 2019/20 season include debuts with the Staatskapelle Dresden, Orchestre Philharmonique de Radio France, Royal Northern Sinfonia, Orchestre de la Suisse Romande and Aurora Orchestra, as well as return visits to Gürzenich Orchester, New Japan Philharmonic and conducting the German premiere of Brett Dean's acclaimed Hamlet at Cologne Opera.

Also an accomplished composer - winner of the 2005 BBC Young Composer of the Year – Duncan is now published by Peters Edition. His works have been performed by the Swedish Radio Symphony, LSO and BBC National Orchestra of Wales. Also passionately involved in music charity projects across India, South Africa and closer to home with Streetwise Opera, he had the rare privilege to personally study Indian classical music with the late great sitarist Ravi Shankar.

Ana Beard Fernández

Ana is studying for a Master of Performance degree at the Royal College of Music where she studies with Dinah Harris, supported by the Audrey Sacher Award. She completed her postgraduate diploma in the summer of 2018, under the tutelage of Peter Savidge. Before moving to London she completed her BA Music (Hons) at the University of York, where she was recipient of the Ed Burrell Award for Excellence in Performance. Her first professional appearance was at the Linbury Studio Theatre at the Royal Opera House, creating a role by composer Emma-Ruth Richards with directors Natalie Abrahams and Richard Hetherington. Her current operatic repertoire in scenes includes the roles of Cleopatra and Rodelinda, Susanna and Pamina, Liù and Musetta, Micäela and Manon.

RCM New Perspectives

The Royal College of Music New Perspectives ensemble was formed to specialise in the performance of contemporary music. The group plays a diverse range of repertoire each term. Recent performances include Robin de Raaff's Piano Concerto (Autumn 2018) and Stockhausen's Lutyens's Chamber Concerto no 1 (Spring 2019). RCM student composers also regularly showcase their works with the ensemble. New Perspectives has been directed by a number of established musicians both from the College and from outside, including Diego Masson, Timothy Lines and Nicholas Collon. The group is becoming established outside College and engagements include performances at the Southbank Centre for their festival *The Rest is Noise*.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Violin I

Roberto Ruisi

Violin II

Liam Keneally

Viola

Duncan Commin

Cello

Jaelyn Rosenfeld

Double Bass

Ketan Curtis

Flute, piccolo & alto flute

Ruth Harrison

Oboe, cor anglais & sampler

Russell Coates

Clarinet, E flat clarinet & bass

Meline LeCalvez

Bassoon & contra

Holly Redshaw

Saxophone

Sophia Elger (alto)

Robert Finegan (tenor)

Horn

Henry Wright

Trumpet

Nick Walker

Trombone

William Barnes-McCallum

Percussion

Heledd Gwynant

Dan Floyd

Harp

Llywelyn Jones

Piano & sampler

Michaela Livadiotis

Live Electronics

Michael Oliva

Electronics Operator Assistant

Anna Heath

Personnel correct at the time of going to print.

**RCM WIND ORCHESTRA AND
THE ORCHESTRE DU CONSERVATOIRE DE PARIS**

Tuesday 22 October 2019, 7.30pm | Amaryllis Fleming Concert Hall

Philippe Bernold conductor

Olivier Stankiewicz oboe | **Thomas Kelly** piano | **Judith Chiapparin** clarinet

RCM Wind Orchestra | **Musicians from Orchestre du Conservatoire de Paris**

Stravinsky Concerto for piano and winds

Stravinsky Symphonies of Wind Instruments

Laurent Durupt No Border Concerto for Oboe (UK premiere)

Stravinsky Ebony Concerto

The RCM Wind Orchestra joins musicians from the Orchestre du Conservatoire de Paris for a special collaborative concert celebrating all things woodwind.

Tickets: £5 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ESSENTIAL BARTÓK I
Thursday 3 October, 7.30pm
Recital Hall



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ESSENTIAL BARTÓK I

Thursday 3 October, 7.30pm

Recital Hall

Welcome to the first concert in our new and exciting Essential Bartók series. Throughout this series students at the Royal College of Music will be performing Béla Bartók string quartets accompanied by a variety of works.

Bartók (1881–1945)	String Quartet no 1 in A minor op 7 Sz 40 <i>i Lento</i> <i>ii Poco a poco accelerando - Allegretto</i> <i>iii (Introduzione.) Allegro - Allegro vivace</i>	32'
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Thibaut Pesnel violin | **Polina Makhina** violin | **Helena Bartlett** viola | **Samuel Ng** cello

INTERVAL (10 minutes)

Beethoven (1770–1827)	String Quartet in C sharp minor op 131 <i>i Adagio ma non troppo e molto espressivo</i> <i>ii Allegro motl vivace</i> <i>iii Allegro moderato</i> <i>iv Andante ma non troppo e molto cantabile</i> <i>v Presto</i> <i>vi Adagio quasi un poco andante</i> <i>vii Allegro</i>	40'
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Quartet Vesta

Jorinde Gray violin | **Kellija Moncaka** violin | **Irene Katsenelson** viola | **Elize Sera** cello

Bartók String Quartet no 1 in A minor op 7 Sz 40

Bartók's first string quartet is a kaleidoscopic work, showing a vast array of influences during a time of compositional experimentation and change. The work was written during a period of emotional suffering for the composer, on account of an unrequited love for the violinist Stefi Geyer, for whom he had written his first violin concerto. The influence of this grief is most prevalent in the first movement, which Bartók described to Geyer as a 'funeral dirge', and its opening motif is taken from the second movement of the violin concerto. The harmonic language resembles something of the late German Romanticism of Richard Strauss, who was an important influence on the young composer. The culmination of the first movement comes as an emphatic series of dissonant chords, depicting an outcry of emotion. The second movement is vastly different in both character and harmonic language. The lamenting of the first movement is replaced with a youthful capriciousness, whizzing through different musical terrains. The third movement is the most quintessentially Bartókian, with an irresistible sense of rhythmic drive, characterised by the constant pulsing quavers. Bartók makes use of folk melodies, which, though applied prototypically here, would eventually become a defining feature of his compositional style.

© Dominic Doutney

Beethoven String Quartet in C sharp minor op 131

During the composition of the String Quartet in C sharp minor, Beethoven is quoted as having said to one of his friends that he was attempting 'a new manner of part-writing – and, thank God, with less lack of imagination than before.' The result was the composer's favourite of his late quartets, a marathon work of seven movements played without a break. Beethoven was not alone in being impressed by the scope of his quartet – it was a favourite of Robert Schumann, whilst Schubert, who spent so much of his compositional career in Beethoven's shadow is said to have remarked upon hearing a performance of the work, 'After this, what is there left for us to write?'

Dedicated to Baron Joseph von Stutterheim as a mark of gratitude for taking Beethoven's nephew into the Imperial German Army after a failed suicide attempt, the String Quartet is perhaps the greatest feat of musical integration achieved by Beethoven in any of his chamber works. Not only are seven movements united into one work, but each of these movements is composed in a different and relatively distant key, similar to Schubert's tonal experiments in his *Quartettsatz*. The quartet opens with a C sharp minor fugue, said by Richard Wagner to reveal 'the most melancholy sentiment expressed in music', and moves through an incredible range and variety of themes and material, before returning to the opening theme in the final *Allegro*, although this time in the major.

Whether purposefully or not, Beethoven quotes a musical motif from his *Missa Solemnis* in the second movement, and this, together with other similarities, has prompted speculation that the quartet had spiritual associations for the composer. Whether or not this is true, this String Quartet represents one of the most monumental achievements in Classical period chamber music – a work which entirely rejects normal forms and conventions and achieves a triumphant sense of completeness and emotional integrity.

© Isobel Clarke

Thibaut Pesnel

Thibaut started playing the violin at the age of four, whilst growing up in a small town in the south of France. A few years later, his teacher sent him to Nice to study with Paul Fichter. After finishing his general studies, he went to Paris and met exceptional violinists Regis Pasquier and Nicolas Miribel. Thibaut also started to teach and he grew passionate about seeing challenges in all his students. Deeply fond of orchestra and chamber music, he was regularly part of groups and ensembles. Thibaut is currently studying the violin at the Royal College of Music under the tutelage of Radu Blidar.

Polina Makhina

Polina Makhina is a Russian violinist whose career began at the age of eight, when she won her first grand-prix in a competition at Voronezh Music College. Since then she has taken part in competitions and festivals all across Russia and in Germany, Kazakhstan and Switzerland, becoming a laureate of numerous prestigious competitions such as X Youth Delphic Games of Russia. Highlights of her career include recitals given in the General Consulate of Russian Federation in Bonn and playing with many state and national orchestras in Russia and United Kingdom. Having received a full scholarship from PF Charitable Trust, Polina began her studies at the Purcell School. She has performed extensively in solo, orchestral and chamber capacities, in venues including Broomfield Hall, Drapers Hall, Cadogan Hall, Queen Elizabeth Hall, Great Hall of Eton and Westminster Abbey in the presence of Her Majesty The Queen. At the age of 16 Polina made her solo recital debut at Wigmore Hall. Polina studies at the Royal College of Music with Mark Messenger as a Soirée d'Or Scholar.

Helena Bartlett

Helena Bartlett began playing the viola aged eleven, and is a long time pupil of Alison Kay (ex co-principal viola, Bournemouth Symphony Orchestra). In 2014, she became a member of the National Youth Orchestra of Great Britain, and was appointed principal viola two years later. As well as orchestral playing, Helena is an experienced soloist and chamber musician, with recent performances including Telemann's Viola Sonata in G major and Mozart's *Sinfonia Concertante*. In December 2017 Helena was offered scholarships from the Royal College of Music, Royal Academy of Music, Trinity Laban Conservatoire and Guildhall School of Music and Drama. She is now enjoying her studies at the Royal College of Music as a John Astor Award Holder, studying under the tutelage of Yuri Zhislin.

Samuel Ng

Samuel Ng currently studies at the Royal College of Music with H  l  ne Dautry as a Musicians' Company Lambert Scholar and has collaborated in concert with Zakhar Bron and Jacob Shaw. Performances include his concerto debut playing Prokofiev's *Sinfonia Concertante*, the Vienna Philharmonic Ball at the Musikverein and has played in concert halls in Serbia, Ukraine, Austria, Germany and Spain. Samuel has also participated in masterclasses with Ivan Monighetti, Zakhar Bron, Guy Johnston, Natalie Klein, Tomasz Daroch, Jacob Shaw and Maddalena Del Gobbo. He is grateful for the generous support from the Royal Philharmonic Society, The Musicians' Company, The Zetland Foundation and the Raphael Sommer Music Trust.

Quartet Vesta

Quartet Vesta is an international string quartet formed in 2018. All the members met at the Royal College of Music and realised that the art of string quartet is dear to them. Over its short time together the quartet has toured internationally, taken full advantage of masterclass opportunities and built up a repertoire ranging from baroque to contemporary. The quartet has been praised for its creativity and a warm and collective sound. The Quartet intend to take part in competitions in 2020. Jorinde Gray is an RCM Scholar.

RCM CHAMBER MUSIC: FRENCH CHAMBER MUSIC

Wednesday 16 October, 7.30pm | Recital Hall

Rameau Gavotte et six doubles from Suite in A minor RCT 5

lbert 3 Pieces Breves

Farrenc Trio for clarinet, cello and piano in E flat major op 44

Messiaen Quartet for the End of Time

Tickets £5

RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM CHAMBER MUSIC: ESSENTIAL BARTÓK II

Monday 4 November, 6.15pm | Recital Hall

Owen Ho Time and Telos (world premiere)

Hannah Kendall Vera

Bartók String Quartet no 5 in B flat Sz 102

Tickets £5

RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

ORCHESTRAL MASTERWORKS: BEETHOVEN'S SYMPHONY NO 5



Welcome to our More Music Concert Series, in support of the More Music: Reimagining the Royal College of Music Campaign. Each concert in this exciting series celebrates some of the Royal College of Music's (RCM) most exceptional talent and offers you, the audience, a little bit more.

Thursday 3 October 2019, 6.15pm, Amaryllis Fleming Concert Hall

Martin André conductor | Dmitrii Kalashnikov piano | RCM Philharmonic

Hummel
(1778–1837) Piano Concerto no 2 in A minor op 85 (27')
i *Allegro moderato*
ii *Larghetto*
iii *Rondo: Allegro moderato*

Beethoven
(1770–1827) Symphony no 5 in C minor op 67 (31')
i *Allegro con brio*
ii *Andante con moto*
iii *Scherzo: Allegro - Trio*
iv *Allegro*

The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience the central orchestral works of the repertoire over a four-year period. In short and intensive rehearsal periods, young musicians are prepared for the professional world of music in performing these popular works.

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3. To access the digital programme for this evening's concert, please scan the QR code below, or open a new browser window and go to www.rcm.ac.uk/follow

Whether you choose to try out the digital notes yourself or not, we would welcome any comments you have about this trial. You can email us via comments@rcm.ac.uk or, pass on your feedback via the stewards form at the end of the concert.



Violin I

Charlotte Saluste-Bridoux
Coco Inman
Vera Beumer
Sofia Gomez Alberto
Chenmei Jiang
Melody Lau
Joel Munday
Elliott Bougant
Ricardo Brown Roger
Miguel Suay
Emilia Wieczorkowska
Xiongyufan Miao

Violin II

Olivia Ziani
Ariane Plantive
Solomon Markman
Shoshanah Sievers
Dillon Jeffares
Ana Molnar-Popa
Daniela Guillen Garcia
Mirjam Bartol
Esther Zaglia
Farah Wu

Viola

Otoha Tabata
Nils Jones
Jesse Francis
Juan Marco Requena
Susu Tang
Elin Parry
Paul Fitzgibbon

Cello

Meera Raja
Abigail Lorimier
Supanee Sonchaiwanich
Anastasia Arapi
Cameron Hughes
Sarah Chan

Bass

Peter Farthing
Phoebe Clarke
Sam Grade
Jonathan Mendigucia

Flute

Isabelle Ashton
Hannah Gillingham
Anna Rogers (pic)

Oboe

Layla Baratto
Poppy Webb-Taylor

Clarinet

Diogo Bandola
Robbie Marrs

Bassoon

William Gough
Julia Flint
Fran Warren (contra)

Horn

Joel Ashford
Olivia Gandee
Ludovico Maletti
Leo Glenister

Trumpet

Henry Thomas
Amy Ronson
Emily Bristow

Trombone

Nicolas Kent
Tasha Strange
David Anton (bass)

Timpani

Connor Lyster

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Martin André (strings)
Simon Channing (woodwind)
Nigel Black (brass)

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Programme details correct at time of going to print.



RCM AT ST MARY ABBOTS
Friday 4 October, 1.05pm

RCM AT ST MARY ABBOTS

Friday 4 October, 1.05pm

Welcome to our first lunchtime concert of this term at St Mary Abbots Church. Students from the Royal College of Music will be performing works by Arrieu, Valerie Coleman and Brahms.

Arrieu (1903–1990)	Wind Quintet in C <i>i Allegro</i> <i>ii Andante</i> <i>iii Allegro scherzando</i> <i>iv Adagio</i> <i>v Allegro vivace</i>	12'
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Valerie Coleman b 1970	Tzigane	9'
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Prince Consort Winds

Lucy Pond flute BMus4 | **Henrietta Cooke** oboe MPerf2

Lewis Graham clarinet BMus4 | **Zoe Tweed** horn | **Francesca Warren** bassoon BMus4

* * *

Brahms (1833–1897)	Variations and Fugue on a Theme by Handel op 24 <i>i Theme (with 25 variations)</i> <i>ii Fugue</i>	28'
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Quoc Nguyen piano MMus2

Prince Consort Winds

Winners of the RCM Woodwind Ensemble Competition 2019, Prince Consort Winds is a London-based Wind Quintet comprised of musicians from the Royal College of Music and the Royal Academy of Music. Established in September 2016, the quintet is regularly coached by Gareth Hulse, and also received tuition from Olivier Stankiewicz and Sarah Burnett. In summer 2017 Prince Consort Winds was selected to perform in a chamber music masterclass to Sir James Galway at the RCM. The quintet enjoys performing regularly at the RCM and across London, including numerous concerts at St Bartholomew the Great in West Smithfield and St Mary Abbots Church in Kensington. In June 2018, Prince Consort Winds was invited to take part in a short residency in Suffolk, performing and leading workshops at various schools around the area. The quintet made its debut performance at Conway Hall in October 2018, performing with fellow RCM pianist Bradley Wood. Prince Consort Winds enjoyed a busy summer, with performances at Regent Hall and St Mary Abbots. A particular highlight was being asked to perform at a memorial service in Grosvenor Chapel, Mayfair, commemorating the music of John Addison, former student and professor at the RCM. In July, the quintet took part in a residency in Lowestoft, providing workshops at numerous schools and performing at St Margaret's Church. Prince Consort Winds takes its name from Prince Consort Road in Kensington famously named after Prince Albert, consort to Queen Victoria, on which both the RCM and the Royal Albert Hall lie. Henrietta Cooke is a Leopold de Rothschild Scholar and Lewis Graham is a Herbert Howells & Thomas Fielden Scholar.

Quoc Nguyen piano

Vietnamese pianist Quoc Nguyen is studying for a Master of Music degree at the Royal College of Music under the tuition of Danny Driver. He has participated in several national and international piano competitions, the most recent being Premio Schumann International Piano Competition held in Tuscany, Italy in April 2019 where he was a finalist. Before that he was awarded third prize at Ho Chi Minh City 2017 International Piano Competition. Quoc started his training at HCMC Conservatoire of Music at the age of nine and graduated with High Distinction in 2017. In Saigon, he performed regularly at local professional music festivals and summer courses. Highlights in London include performances at the RCM's 2019 Clara Schumann Keyboard Festival, St John's Harrow and Croydon Minster.

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

The next Saint Mary Abbots concert will be on Friday 11 October featuring works by Yuko Uebayashi and Brahms.



RUSH HOUR CONCERT
Friday 4 October, 6.15pm
Grove Room



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RUSH HOUR CONCERT

Friday 4 October, 6.15pm

Grove Room

Grieg	Sonata for violin & piano no 3 in C minor op 45	12'
(1843 - 1907)	<i>i. Allegro molto ed appassionato</i>	

Ariane Plantive violin BMus3 | **Shuyi Zhang** piano BMus3

* * *

R Schumann	Kreisleriana Op 16	30'
(1810 - 1856)	<i>i. Ausserst bewegt, in D minor</i>	
	<i>ii. Sehr innig, in B flat major</i>	
	<i>iii. Sehr aufgeregt, in G minor</i>	
	<i>iv. Sehr langsam, in B flat major</i>	
	<i>v. Sehr lebhaft, in G minor</i>	
	<i>vi Sehr langsam, in B flat major</i>	
	<i>vii. Sehr rasch, in C minor/E flat major</i>	
	<i>viii. Schnell und spielend, in G minor</i>	

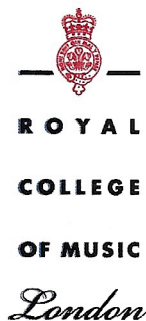
Quoc Nguyen piano MMus2

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Monday 7 October, 6.15pm | Grove Room

Widor	Introduction and rondo op 72
Jörg Widmann	Fantasie for clarinet
Chopin	Scherzo for piano no 3 in C sharp minor op 39
Beethoven	Sonata for violin and piano no 4 in A minor op 23

Tickets free but required | RCM Box Office 020 7591 4314 |
www.rcm.ac.uk/events



Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 5 October 2019, 3pm
West Parry Room

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- 3.00 Azumi Ishikawa *viola* (pupil of Karen Bradley)
Schmitt Viola Concert in C major
- 3.10 Isabel Woolf *violin*
Vieuxtemps Ballade and Polonaise op38
- 3.20 Gisela Chung-Halpern *clarinet* (pupil of Anthony Bailey)
Bliss Pastoral
- 3.30 George Richardson-Jones *violin* (Pupil of Juliet Hughes-Rees)
Kabalevsky Improvisation
- 3.40 Emillie Pelling *piano* (pupil of Clara Rodriguez)
Albeniz Cordoba
- 3.50 Aimee Taranni *piano* (pupil of Clara Rodriguez)
Beethoven Piano Sonata No17 "Tempest" iii *Allegretto*

- 4.00 Olivia Howdle *violin* (pupil of Hilary Sturt)
Kroll Banjo & Fiddle
- 4.10 Evelyn Yang *cello* (pupil of Alexander Boyarsky)
Elgar Salut D'Amour
Saint Saens Allegro Appassionato
- 4.20 Emily Fraser *viola* (pupil of Sarah-Jane Bradley)
Brahms Viola Sonata op120 no2 in E flat i *Allegro amabile*
- 4.30 Lily Harwood *violin*, Calvin Leung *piano*
Franck Sonata in A for Violin & Piano iv *Allegretto poco mosso*
- 4.40 Chloe Prins *violin* (pupil of Simon Smith)
De Falla arr. Kreisler Danse Espagnole
- 4.50 Charlotte Swainston *violin* (pupil of Hilary Sturt)
Franck Sonata ii *Allegro Vivace*
-

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Katie Walters *Administrative Coordinator*
John Mitchell *Performance Manager*



EUROPEAN HORIZONS: RCM AT THE
AUSTRIAN CULTURAL FORUM
Monday 7 October, 1.05pm

EUROPEAN HORIZONS: RCM AT THE AUSTRIAN CULTURAL FORUM

Monday 7 October, 1.05pm

Mozart Piano Sonata no 5 in G major k 283 16'
(1756–1791) *i Allegro*
ii Andante
iii Presto

Parvis Hejazi piano BMus3

* * *

JS Bach Fantasia and Fugue in G minor "Great" BWV 542 13'
(1685–1750) *i Fantasia*
ii Fugue

Debussy L'isle joyeuse 6'
(1862–1918)

Sonya Pigot piano MPerf1

* * *

Skalkottas Concertino for oboe and piano 11'
(1904–1949) *i Allegro giocoso*
ii Pastorale. Andante tranquillo
iii Rondo. Allegro vivo

Polly Bartlett oboe BMus4 | **Jonathan Musgrave** piano

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

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Parvis Hejazi

Pianist and composer, Parvis Hejazi, is well-known as an acclaimed and highly promising young musician performing solo recitals and concerto programmes to chamber music performances and from composing to conducting. Parvis has performed internationally, including major concert venues, such as the Laeiszhalle Hamburg, Die Glocke Bremen and Mozarteum Salzburg, where he played his debut at the 2016 Salzburg Festival. Parvis won the first prize and special prize “Le maitre de piano” of the International Piano Competition of the Town of Gagny (Paris) in 2017 and was also awarded first prizes in various national and international competitions. In 2019, Parvis was the youngest finalist of the Chapell Medal International Piano Competition in London. He has studied with world-leading pianists including Norma Fisher, Dmitrii Alexeev, and Vanessa Latache, amongst others. Parvis is a scholar at the Royal College of Music, currently studying with Norma Fisher and holding scholarships from the prestigious Evangelisches Studienwerk (Villigst) and the Deutsche Stiftung Musikleben. He is generously supported by the donors Karin and Uwe Hollweg and the Gisela and Erich Andreas Foundation.

Sonya Pigot

Sonya has performed in venues such as the Royal Albert Hall, Elgar Room and Wigmore Hall, London and in concert halls all over Europe including, Italy, Germany, France, Romania and Israel. She studies with Norma Fisher as a Nosward Charity Award scholar, studying for a Master of Performance at the Royal College of Music. Sonya has won many prizes across Australia and Europe; most notably the First prize in the Grand Prize Virtuoso International Piano competition, Gold Medal in the Berliner International Music competition, first prize in the Hephzibah Menuhin Memorial Award piano competition and first prize in the Tasmanian Symphony Orchestra Rising Star competition. Sonya has performed concertos with orchestras since she was 15, most notably the Saint-Saëns Piano Concerto no 2 under conductor Richard Gill AO. She has been a finalist in the 3mbs Young Performer's Award which was broadcast on 3mbsFM, Australia and a semi-finalist in the PIANALE International piano competition, Stockport International Music competition and in the Royal Over Seas League piano competition.

Polly Bartlett

Polly Bartlett is a fourth-year undergraduate oboe scholar, supported by a John Nickson and Simon Rew Award, at the Royal College of Music, studying with Olivier Stankiewicz, Juliana Koch and Christine Pendrill (London Symphony Orchestra). During her time at the RCM, she has performed as principal oboe with both the Symphony and Philharmonic Orchestras, with conductors including John Wilson and Martyn Brabbins. She also has a strong interest in contemporary music and regularly plays with the RCM's 'New Perspectives' Ensemble, conducted by Tim Lines. In addition to the orchestral projects, she has performed in numerous chamber concerts and masterclasses, highlights being principal oboe in Dvorak's Wind Serenade directed by Giorgio Mandolesi and masterclasses with Jacque Tys. She is also a member of the award-winning wind quintet, Ensemble Solaire, with whom she has performed at Cadogan Hall and as ensemble-in-residence at the Boconnoc Music Festival. Outside of the RCM, she is principal oboe of the St Endellion Easter Festival Orchestra, having performed the Bach Oboe and Violin Concerto and the Mozart Oboe Quartet in the 2018 Festival. Last Summer, she successfully auditioned for the Académie Musicale de Villecroze with Alexei Ogrintchouk, as well as the Voksenåsen Wind Academy. In Autumn 2018, she gave performances of the Strauss Concerto with the Kew Sinfonia and the Mozart Concerto as part of the Two Moors Festival 2018 followed by a performance of the Vaughan Williams Concerto with Magna Sinfonia in February 2019. Upcoming engagements include a solo recital at St Peter's Church, Marlborough as part of the eighth series of 'Brilliant Young International Musicians in St Peter's Church.'

Jonathan Musgrave

Jonathan Musgrave studied at the Royal College of Music as an undergraduate, postgraduate and Junior Fellow, gaining a first class honours degree and a Master of Music with distinction. As a soloist he has performed concertos by Howells and Brahms. As an accompanist he has worked with instruments and voices of every kind, and his duo partnerships have resulted in engagements from Kirckman Concert Society and Park Lane Group, leading to critical acclaim from the Times and the Independent. He is also in demand as a répétiteur, working with Surrey Opera, Fulham Opera and Euphonia Studio. Jonathan has a particular attraction to British music, especially that of the early 20th-century. Supreme among many other names sits Ivor Gurney, whose manuscripts he has edited and brought to performance. He also has a keen interest in contemporary music.

The next concert at the Austrian Cultural Forum will be on Monday 21 October featuring works by Chopin, Debussy and Schubert.



RUSH HOUR CONCERT
Monday 7 October, 6.15pm
Grove Room



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RUSH HOUR CONCERT

Monday 7 October, 6.15pm

Grove Room

Welcome to this evening's lunchtime concert where students from the Royal College of Music perform works by Widor, Jörg Widmann, Chopin and Beethoven.

Widor (1844–1937)	Introduction and rondo op 72	7'
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Jörg Widmann b 1973	Fantasie for clarinet	8'
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Magdalenna Krstevska clarinet MPerf1 | **Hamish Brown** piano

* * *

Chopin (1810–1849)	Scherzo for piano no 3 in C sharp minor op 39	8'
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Nataly Ganina piano BMus4

* * *

Beethoven (1770–1827)	Sonata for violin and piano no 4 in A minor op 23 <i>i Presto</i> <i>ii Andante scherzoso, piu Allegretto</i> <i>iii Allegro molto</i>	20'
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Sofía Gómez Alberto violin BMus2 | **Arthur Di Francesco** piano BMus2

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 8 October, 1.05pm | West Parry Room

Szymanowski 4 Études

Fauré Sonata for cello and piano no 2 in G minor op 117

Sean Michael Salamon Trio for flute, clarinet and piano

JS Bach Partita for solo violin no 2 in D minor BWV 1004

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



LUNCHTIME CONCERT
Tuesday 8 October, 1.05pm
West Parry Room



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LUNCHTIME CONCERT

Tuesday 8 October, 1.05pm

West Parry Room

Today's lunchtime concert will include works by Szymanowski, Fauré, Sean Michael Salamon and JS Bach.

Szymanowski (1882–1937)	4 Etudes <i>i Allegro moderato</i> <i>ii Allegro molto</i> <i>iii Andante in modo d'una canzona</i> <i>iv Allegro (ma non troppo)</i>	15'
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Yiyi Su piano BMus4

* * *

Fauré (1845–1924)	Sonata for cello and piano no 2 in G minor op 117 <i>ii Andante</i>	7'
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Niki Moosavi cello BMus3 | **Rachele Howes** piano BMus3

* * *

Sean Michael Salamon (b 1992)	Trio for flute, clarinet and piano <i>i Prelude</i> <i>ii Nocturne</i> <i>iii Variations on a Theme by Bartók</i>	10'
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Giocosio Trio

Marco Leung flute ArtDip1 | **Peggy Lai** clarinet MMus2 | **Kwan Ng** piano MMus2

* * *

JS Bach (1685–1750)	Partita for solo violin no 2 in D minor BWV 1004 <i>v Chaconne</i>	14'
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Elvina Auh violin BMus3

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Thursday 10 October, 1.05pm | Inner Parry Room

Carter Inner Song

Mozart Sonata for violin and piano in G major k 301

Chopin Études op 10

Rachmaninoff Preludes op 23

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events

MUSIC FOR YOUTH PRIMARY PROMS

IN ASSOCIATION WITH THE ROYAL ALBERT HALL

WEDNESDAY 9 OCTOBER 2019

Morning Performance: 10.35AM – 12.00PM

Afternoon Performance: 1.50PM – 3.15PM

Welcome to the Royal Albert Hall for the Music for Youth Primary Proms. Taking place throughout the year these inspirational concerts are performed by young people, for young people, providing a first-hand experience of live music-making in a fun and engaging environment. We hope you enjoy the concert!

PROGRAMME

Ealing Percussion Academy Seniors

Aged 16-19, Ealing Percussion Academy, London

Director: Ben Gale

La Muerte De Angel Astor Piazzolla

The Typewriter Leroy Anderson

El Cumbenchero Rafael Hernández

RCM Junior Department Chamber Orchestra

Aged 14-18, Royal College of Music, London

Musical Director: Christopher Hirons

Playful Pizzicato from Simple Symphony, Op. 4

Benjamin Britten

Fiddle Faddle Leroy Anderson

Brent Music Service Intermediate Choir South

Aged 9-13, London Borough of Brent

Conductor: Caroline Morris

Old Abraham Brown Benjamin Britten *arr. Lazinska/Morris*

Straighten Up and Fly Right Nat King Cole and Irving Mills
arr. Steve Milloy

Shosholozo Traditional South African

Camden Youth Jazz Band

Aged 14-18, London Borough of Camden

Musical Director: Kate Hannent

Ran Kan Kan Tito Puente *arr. Michael Philip Mossman Rockin'*

Robin Leon Rene *arr. Ryan Quigley*

Redbridge Music School Symphonic Band

Aged 13-19, London Borough of Redbridge

Conductor: Chris Wilcox

Ride Samuel R Hazo

Conga del Fuego Nuevo Arturo Márquez *arr. Nickel*

PRESENTED BY PATRICK BAILEY

Patrick Bailey is a conductor, composer and presenter. He has conducted concerts with the Philharmonia Orchestra, Royal Philharmonic Orchestra, Britten Sinfonia, London Sinfonietta, New Music Players, ViVa, Cambridge University Music Society and many others. He has given concerts across the globe, appeared at festivals across the UK, broadcast concerts and opera for BBC Radio 3 and recorded for NMC and Tartan Film.



Whilst he was Music Director of The Opera Group, he conducted numerous new productions and tours including *Blond Eckbert* and *The Nose* (Royal Opera House), *The Shops* (world premiere, Bregenz Festival, Austria) and *Street Scene* (Young Vic & winner of the Best Musical at the Evening Standard Awards).

As a composer, workshop leader and presenter, Patrick has led projects and written and presented concerts for BBC orchestras, BBC Proms, London Philharmonic Orchestra, Philharmonia Orchestra, London Sinfonietta, Royal Opera House, Trinity Laban Conservatoire of Music and Dance, Bournemouth Symphony Orchestra and Music for Youth. He held the roles of Learning Manager for the BBC Concert Orchestra and Education & Community Director of the London Philharmonic Orchestra. In 2015 he was appointed a Bournemouth Symphony Orchestra Associate leading their participation work in Cornwall where he now lives. He is also the founder and Artistic Director of Kevos, a group of Cornwall-based musicians dedicated to performing contemporary music.

PERFORMING GROUPS

Ealing Percussion Academy Seniors is the eldest group in the academy and were the first group put together when the academy was formed. The students come from a variety of schools across the Ealing borough and have lessons in both percussion and drum kit. The group is influenced by a huge range of styles of music which reflect the diversity of their performances. Ealing Percussion Seniors have had a jam-packed year performing not only in the Music for Youth festival but also travelling to France and Germany on tour.

RCM Junior Department Chamber Orchestra. The Royal College of Music Junior Department offers specialist training designed to prepare students for musical life in the 21st century, enabling its students to adapt to the ever-changing musical landscape. Students attend the College every Saturday during term time, and entry is by competitive audition. The Chamber Orchestra comprises the section principles from the RCMJD Symphony Orchestra and meets for a one hour's rehearsal each week, under the direction of musical director Christopher Hiron.

Brent Music Service Intermediate Choir South is made up of children in years 5 to 8. Children come from a variety of backgrounds as Brent is a hugely diverse borough. Children are selected according to their individual vocal qualities, singing experience and confidence and entrance is by audition. We rehearse weekly for 2 hours and perform at least once every term in a variety of venues. The choir has grown from 6 members in 2016 to having over 40 members currently

attending. We are now able to perform more challenging and interesting repertoire and continue to raise standards and attract new members. We are looking forward to the performance opportunities we will have this year as Brent is the London Borough of Culture.

Camden Youth Jazz Band was set up in 1997 to bring together young jazz musicians in a Big Band context. The musicians are drawn from secondary schools in the area and rehearse every 2 weeks on a Sunday afternoon. Camden is an extremely diverse borough in North London with a fantastic wealth of different cultural heritages. Many alumni have gone on to study jazz further and are now working in music. Camden Music Hub were delighted to win the Will Michael award for Jazz Education this year.

Redbridge Music School Symphonic Band is the top wind band in Redbridge which has played a central role in the music making of many pupils over the years. Former pupils have gone on to study at Music College and many others continue to play for enjoyment in their adult life after they have left the Music Service. Besides performing at the Royal Albert Hall, Redbridge Music Service ensembles and choirs have represented the borough at a national level including performing at the Mayor of London's Christmas Carol Service, Rotary Youth Makes Music at the Royal Festival Hall and for the Duke of Edinburgh Awards at Buckingham Palace and Windsor Castle. Its reputation as a music tuition provider is nationally recognised with an alumni of musicians who have gone into the music profession as performers and teachers.

This concert has been designed and developed in partnership with the Royal Albert Hall.

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Royal Albert Hall

Sponsors



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Lunchtime Concert
Thursday 10 October, 1.05pm
Inner Parry Room



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Lunchtime Concert
Thursday 10 October, 1.05pm
Inner Parry Room

Welcome to today's lunchtime concert where students from the Royal College of Music perform works by Britten, Mozart, Rachmaninoff and Chopin.

Britten	Metamorphoses after Ovid op 49	4'
(1913–1976)	<i>i Pan. Senza misura</i>	

Zacharias Kärnekull Wolfe oboe BMus4

* * *

Mozart	Sonata for violin and piano in G major K 301	14'
(1756–1791)	<i>i Allegro con spirito</i>	
	<i>ii Allegro</i>	

Ricardo Brown Roger violin BMus4 | **Jennifer Hughes** piano

* * *

Rachmaninoff	Preludes op 23	2'
(1873–1943)	<i>vi Prelude no 7 in C minor</i>	

Chopin	Études op 10	2'
(1810–1849)	<i>ii No 2 in A minor. Allegro</i>	

Rachmaninoff	Preludes op 23	9'
(1873–1943)	<i>iv Prelude no 4 in D major</i>	
	<i>iii Prelude no 3 in D minor</i>	

Jack Campbell piano BMus2

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Monday 14 October, 6.15pm | Grove Room

Reger Suite for viola no 1 in G minor op 131

Hindemith Solo viola sonata op 31 no 4

Nedbal Romantisches Stück op 18

Elgar Sonata for violin and piano in E minor op 82

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



**CONDUCTING MASTERCLASS
WITH MARTYN BRABBINS**

Friday 11 October 2019

5pm | Amaryllis Fleming Concert Hall

Martyn Brabbins

Avi Taler, Nicolò Foron and Matthew Hardy conductors

RCM Symphony Orchestra

CONDUCTING MASTERCLASS WITH MARTYN BRABBINS

Friday 11 October 2019, 5pm | Amaryllis Fleming Concert Hall

Martyn Brabbins

Avi Taler, Nicolò Foron and Matthew Hardy conductors

RCM Symphony Orchestra

Mahler

(1860–1911)

Symphony no 1 in D major 'Titan'

i *Langsam, Schleppend (16')*

ii *Kräftig bewegt, doch nicht zu schnell (8')*

The RCM welcomes back Martyn Brabbins to lead current and past RCM conducting students in this masterclass with the RCM Symphony Orchestra.



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Programme details correct at time of going to print.

Mahler Symphony no 1 in D major 'Titan'

19th-century Austro-German symphonies were all composed in the shadow of Beethoven's achievements. In particular, Richard Wagner's writings on Beethoven in 1870 spurred composers to explore the extremes of the genre. The 27-year-old Gustav Mahler composed his first symphony in Leipzig in 1887–8, while working as assistant conductor at the Leipzig opera. Initially billed as a 'Symphonic Poem in Two Parts', it was an ambitious attempt to reconcile pure form with an extra-musical programme. Its premiere in Budapest the following year, in an early version which included an extra movement, was disastrous. Indeed, it did not truly attain its current status until nearly a century later.

There were other forces to consider, too, including the construction across Europe and the USA of large concert halls, changes in instrumental design (particularly wind and brass instruments) and evolutions in concert programming which allowed for the inclusion of large-scale works. Furthermore, the discipline of conducting was evolving; it no longer sufficed to beat time and hope for the best. Audiences increasingly expected large, well-rehearsed ensembles which could present the sort of interpretative control associated with chamber music.

In 1893, Mahler penned a loose narrative to accompany the symphony, which reveals his immersion in German literary Romanticism. The first movement represented 'the waking of Nature after a long winter'; following the discarded movement, the *Scherzo* signified 'The wind in my sails'; the third movement, a cartoon called the 'The Hunter's Funeral'; and the final movement, the 'sudden explosion of despair coming from a deeply wounded heart'. The overall title *Titan*, which he soon discarded, is the name of a vast, formally innovative 1800–3 novel by Jean Paul Richter. The programme also references ETA Hoffmann's writings.

The work was revised several times before attaining its final form in 1899. While the explicit programme was discarded, the symphony retained its close musical relationship with Mahler's earlier song cycle *Songs of a Wayfarer* (1883–5). The foursquare naïveté of the folksongs is contrasted with the fragmentary, discontinuous nature of subjective experience, and all are contained within loosely recognisable forms. The opening movement is a modified sonata, the second a *Ländler* (a rustic waltz which had been popularised by Schubert) in a modified minuet and trio form, the third – somewhat unnervingly – a funeral march based on the children's song *Frère Jacques*. The vast closing movement is the most formally ambitious; by quoting earlier material, it brings the symphony full circle.

Martyn Brabbins

Martyn Brabbins is Music Director of the English National Opera, and has conducted at La Scala, Bayerische Staatsoper and in Lyon, Frankfurt and Antwerp. He is a regular guest of top international orchestras such as the Philharmonia, BBC Symphony, Royal Concertgebouw, Tokyo Metropolitan and Deutsche Sinfonieorchester Berlin. He studied with Ilya Musin in St Petersburg, won the Leeds Conducting Competition in 1988, and became Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994–2005. He was Principal Guest of Antwerp Symphony 2009–2015 and Chief Conductor of the Nagoya Philharmonic 2012–2016. He has conducted hundreds of world premieres and has recorded over 120 CDs. In 2016 he took up the position of Visiting Professor of Conducting at the Royal College of Music.

Avi Taler

Avi Taler began piano and choral training at the age of six. In 2016 he completed his orchestral conducting degree in the Buchmann-Mehta School of Music in Tel-Aviv University in the classes of Vag Papian, Yi-An Xu, Yoav Talmi and Ronen Borshevsky. In 2018 he completed his Master of Music in choral conducting with Ronen Borshevsky. Avi has held various educational positions, including conductor of advanced municipal youth concert bands and mentoring chamber ensembles and choirs in Israel. Avi is now a second year postgraduate student at the Royal College of Music studying conducting with Peter Stark, Howard Williams and Martyn Brabbins. He is the Polonsky Award Holder, supported by Dr Polonsky. He is also a fellow of the Selma Manders and B'nai B'rith Leo Baeck (London) Lodge Scholarships and the Colton Foundation. He was earlier supported by the America-Israel Culture Foundation, the Ashdod Foundation and the Or-Shalom Memorial Trust. Avi holds the Bob and Beryl Bursary for Young Conductors at the Havant Symphony Orchestra for 2019–20, where he will assist conductor Jonathan Butcher.

Nicolò Foron

Nicolò Foron was educated as a pianist by Karl-Heinz Kämmerling, Anatol Ugorski and Jorma Panula. From 2014 Nicolò studied in the Netherlands at the renowned Nationale Master Orkestdirectie where he graduated in 2019. His teachers were Ed Spanjaard, Lukas Vis, Jac van Steen, Kenneth Montgomery and Anthony Hermus. Nicolò continues his studies as a postgraduate student of conducting at the Royal College of Music with Peter Stark and Howard Williams. Nicolò is Reintamm Award Holder. His interest range from romantic repertoire to contemporary music and opera. In Amsterdam he conducted three opera productions and assisted many more. He has also premiered symphonic works. In 2013 and 2014 he had the opportunity to assist Lorin Maazel. In 2017 and 2018 he took part in masterclasses with Daniele Gatti in Amsterdam and also worked with Marc Albrecht. He has assisted Herbert Blomstedt, Paavo Järvi, Christoph Eschenbach, Thomas Hengelbrock, Vladimir Ashkenazy and Jonathan Nott. Recently Nicolò worked with Heinz Holliger and Peter Eötvös at the Peter Eötvös Academy for conducting and was selected by Riccardo Muti as a conductor for the Italian Opera Academy in Ravenna, where he rehearsed *Le nozze di Figaro*.

Matthew Hardy

Liverpool-born conductor Matthew Hardy recently graduated from the masters course in orchestral conducting at the Royal College of Music, where he studied with Peter Stark and Howard Williams. He attended Dartington International Summer School in 2017, studying with Sian Edwards, and was invited to the Cardiff Conducting Days masterclass in 2018 with the BBC National Orchestra of Wales led by Martyn Brabbins. At the RCM he worked as assistant conductor for Bernard Haitink, Vladimir Ashkenazy, Martyn Brabbins and Jac van Steen. He conducted a number of works with the RCM Philharmonic and smaller works including several premieres. He is the founder and artistic director of East London Music Group with whom he recently conducted the premiere of *Frida* by Paul Edlin at the Oxford Festival of the Arts, an operatic monodrama with British mezzo-soprano Katie Bray in the title role. With ELMG he also commissioned and premiered *Strange Joy* by Edward Nesbit and *1936: An East London Uprising* by Robin Haigh. In addition, Matthew is musical director of Southampton University Symphony Orchestra, East London Community Band, CoMA London Ensemble, and several other community ensembles. He recently worked with Imperial College Symphony Orchestra, University of London Symphony Orchestra, National Schools Symphony Orchestra and Stockport Symphony Orchestra.

RCM Symphony Orchestra

The Royal College of Music Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. The orchestra also performs regularly at its home in South Kensington, and its concerts are broadcast live to an international audience via the RCM website. Equally at home in classical, romantic and contemporary repertoire, the RCM Symphony Orchestra enjoys close relationships with some of the world's most celebrated conductors, including Bernard Haitink, Vladimir Jurowski, Vladimir Ashkenazy and Jac van Steen. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

The RCM would like to thank the following orchestral coaches:

Michael Rosewell (tutti & tutti strings)
Gaby Lester (violin & tutti strings)
Caroline Harrison (viola)
Tim Gill (cello)
Enno Senft (bass)

Simon Channing (woodwind)
Hugh Seenan (brass)
Tony Bedewi (percussion)
Tim Lines (tutti woodwind, brass,
percussion & harp)

Violin I

Zachary Spontak
Line Faber
Iida Lymi
Annie Pham
Elizaveta Saul
David Horvat
Alvin Chan
Hannah Renton
Alice Apreda Howell
Claire Edwards
Seda Margarjan
Kellija Moncaka
Mina Haghbin

Violin II

Abel Puustinen
Mei Fujisato
Maxence Bretel
Alex Collins
Sally Lee
Ricardo Brown Roger
Nanzi Li
Yaqi Yao
Sherry Shen
Xiaoqing Xu
Jorinde Gray

Viola

Ana Dunne Sequi
Kinga Wojdalska
Irene Katsenelson
Jose Freitas
Toby Warr
Sergio Insuasti
Nakyung Park
Tiffany Cheng
Anastasia Sofina
Hyun Jin Soh

Cello

Kieran Carter
Lavinnia Rae
Juliette Giovacchini
Olivia Chuang
Alexa Palmer Campiglia
Elize Sera
Izabela Stefanska
Anna Crawford
Rachel Leigh

Bass

Daniel Tancredi
Lucia Polo Moreno
Jon Mendiguchia
Danny Cleave
Evangeline Tang
Dan Laurie
Yuan Gao
Phoebe Clarke

Flute

Amy Gillen
Sarah Parkes Bowen (pic)
Lucy Pond (pic)

Oboe

Izy Cheesman
Sarah Bence
Henrietta Cooke (cor)

Clarinet

Anna Webster
Idony Perrett
Josh Pyman (bass & E flat)
Carlos Caballero (E flat)

Bassoon

Petr Sedlak
Felix Schwamm
Blair Shepperd (contra)

Horn

Kristina Yumerska
Jack Pilcher May
Henry Wright
Bertille Cascio
Emma Edwards
Lawrence Plant
Olivia Gandee
Alexander Boukikov

Trumpet

Nick Walker
Elliot Phelps
Christopher Bowman
Ruby Orłowska
Edward Sykes
Joe Skypala (offstage)
Emily Bristow (offstage)
Greg Rose (offstage)

Trombone

Alistair Welsh
Merin Rhyd
David Anton (bass)

Tuba

Alex Miller

Timpani

Max Heaton

Percussion

Adam Cracknell
Paula O'Malley
Johan Smith

Harp

Llewelyn Jones

Personnel correct at the
time of going to print.
Italics denote section
principals.

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

If you would like to find out more about the Campaign and ways to support please contact:

Development and Alumni Engagement
+44 (0)20 7591 4353
moremusicappeal@rcm.ac.uk
www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon



RCM SYMPHONY ORCHESTRA: A SURVIVOR FROM WARSAW

Thursday 17 October 2019, 7.30pm | Amaryllis Fleming Concert Hall

Michael Rosewell conductor | **Sir Thomas Allen** narrator
RCM Chorus | RCM Symphony Orchestra

Haydn Symphony no 101 in D major Hob I:101 'Clock'

Mahler Symphony no 1 in D major 'Titan'

Schoenberg A Survivor from Warsaw op 46

RCM Artist in Residence Sir Thomas Allen joins the RCM Symphony Orchestra for a performance of Schoenberg's A Survivor from Warsaw. Schoenberg's tribute to victims of the Holocaust tells the story of a former inhabitant of the Warsaw Ghetto during World War II. The orchestra also presents Haydn's Symphony no 101 and Mahler's moving Symphony no 1.

Part of the More Music concert series.

Tickets: £10, £15, RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



RCM AT ST MARY ABBOTS
Friday 11 October, 1.05pm

RCM AT ST MARY ABBOTS

Friday 11 October, 1.05pm

Welcome to today's lunchtime concert where students from the Royal College of Music perform works by Yuko Uebayashi and Brahms.

Yuko Uebayashi (b 1975)	Sonata for flute and piano <i>i Lento - Allegro moderato</i> <i>ii Fugue</i> <i>iii Calmato</i> <i>iv Allegro</i>	26'
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Marco Leung flute ArtDip1 | **Kumi Matsuo** piano

* * *

Brahms (1833–1897)	Sonata for viola and piano in F minor op 120 no 1 <i>i Allegro appassionato</i> <i>ii Andante un poco adagio</i> <i>iii Allegretto grazioso</i> <i>iv Vivace</i>	23'
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Connie Pharoah viola BMus3 | **Thomas Kelly** piano BMus3

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Marco Leung

Hong Kong-born flautist Chun Yin Marco Leung is a scholar of the R C Lee Centenary Scholarship. He is currently studying Artist Diploma in Performance at the Royal College of Music under the tutelage of Sue Thomas, Katie Bedford and Emer McDonough. He was previously awarded his MMus in Performance with Distinction at RCM and BA in Music with first-class honours from the Chinese University of Hong Kong where he studied with Ivy Chuang. Marco has held principal positions in several orchestras and collaborated with Chung Chi Orchestra as concerto soloist. Marco is also enthusiastic about piccolo and baroque flute playing, both of which he is studying with Stewart McIlwham and Rachel Brown respectively. Additionally, Marco works as an active conductor with particular interest in wind orchestral music. In the past, Marco has performed in venues in London, Vienna, Netherlands, Belgium, Japan and Hong Kong. Upcoming highlights include new recital series featuring works by living composers.

Kumi Matsuo

Kumi Matsuo is establishing an international career as a versatile collaborative pianist and soloist. She completed her studies with the award of the prestigious Artist Diploma with Distinction at the Royal College of Music. In 2012 she won First Prize in the Isador Bajic Memorial Piano Competition in Serbia, and in 2013 won First Prize in the Louisiana International Piano Competition, USA. She is now on the staff at RCM, working as Duo Coach to the String Faculty, as well as accompanying other instruments. As soloist and chamber musician Kumi has played extensively in the UK, and in the USA, Israel, France, Holland, Spain, Italy, Switzerland, Poland, Romania, India and Japan. She made her New York debut at Carnegie Hall Weill Recital Hall in 2014 and gave an extended recital tour in Louisiana in 2015.

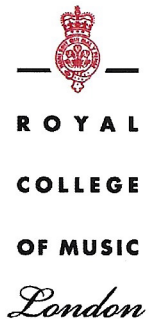
Connie Pharoah

Connie is in her third year of studies at the Royal College of Music, where she is a Hilary Fabian Award Holder. Her tutors are Andriy Viyovich, Bryony Gibson-Cornish and Gabrielle Lester. She performs as principal violist in many of the Royal College Orchestras and recently won the Viola Prize there. Recently, she attended the IMS Prussia Cove masterclasses under Thomas Riebl and was promptly invited to the IMS Open Chamber Music sessions that same year. Other masterclasses have been with Lawrence Power, Maxim Rysanov, Avri Levitan, Antonello Farulli, Jennifer Stumm and Jerzy Kosmala. In March, Connie gave a successful recital to raise money for Sarcoma UK in which she raised £1400 and has plans to take the event further with a collaborative concert series.

Thomas Kelly

Since 2015, Thomas Kelly has been studying with Andrew Ball, initially at the Purcell School of Music. Thomas has won first prizes including Pianale International Piano Competition 2017, Kharkiv Assemblies 2018, at Lucca Virtuoso e Bel Canto festival 2018, as well as latterly winning the RCM Joan Chissell Schumann and Kendall Taylor Beethoven prizes in 2019. He also attended the Hastings International Piano Concerto Competition this year, reaching the second round. In addition, he has performed in a variety of venues, including Wigmore Hall, Cadogan Hall, the Stoller Hall, St Martin-in-the-Fields, St Mary's Perivale, St Paul's Bedford, the Poole Lighthouse Arts Centre, the StreingreaberHaus in Bayreuth, the Teatro Del Sale in Florence, and in Vilnius and Palanga. He has benefited greatly from masterclasses with distinguished professors including Paul Lewis, Mikhail Voskresensky, Valentina Berman, Justas Dvarionas, Riccardo Cecchetti and Ian Jones. Thomas is currently looking forward to performing Stravinsky's Concerto for Piano and Winds at Royal College and Paris Conservatoire in October 2019. Thomas is currently studying at the Royal College of Music as a C. Bechstein Scholar supported by the Kendall Taylor Award.

The next Saint Mary Abbots concert will be on Friday 18 October featuring works by JS Bach and Debussy.



Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 12 October 2019, 3pm
West Parry Room

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at www.rcm.ac.uk.* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- 3.00 Anna Le Huray *horn* (pupil of Susan Dent)
Larson Concertino op 45 no 5 i *Allegro Moderato*
- 3.10 Arabella Warren *flute* (pupil of Margaret Ogonovsky)
Tafanel Andante Pastoprale & Scerzetino
- 3.20 Jamaal Kashim *harp* (pupil of Daphne Boden)
Watkins The Fire Dance from the Petite Suite
Zabel Marguerite *doloureuse au Rouet* op26 no2
- 3.30 Megan Clarke *piano* (pupil of Clara Rodriguez)
Piazzola Libertango
- 3.40 Safiye Sahin *piano* (pupil of Prach Boondiskulchok)
Ravel Jeux D'eau
- 3.50 Piano Trio (Christina Lawrie tutor)
Tuna Dyonmez *piano*, Jemima Price *violin*, Lilah Forde *cello*
'Brahms C major Trio op87 ii *Andante con moto*

- 4.00 Lily Harwood *violin* (pupil of Simon Smith)
Glazunov Violin Concerto *ii Moderato*
Mozart Violin Concerto K219 no 5 *i Allegro aperto – Adagio – Allegro*
- 4.10 Jacqueline Yang *cello* (pupil of Alexander Boyarsky)
Popper Polonaise de Concert op14
Bach Adagio BMW 564
- 4.20 Tuna Dyonmez *piano* (pupil of Katya Lebedeva)
Bach Toccata in E minor BWV 914
- 4.30 Alice Knight *horn* (pupil of Susan Dent)
York Bowen Horn Sonata op 101 *iii Allegro con spirito*
- 4.40 Catherine Alsey *violin* (pupil of Ani Schnarch)
Mozart Violin Concerto in D no4 *Allegro*
Dvorak Violin Concerto in A minor op53 *Allegro ma non troppo*
- 4.50 Enya Barber *violin* (pupil of Simon Smith)
Dvorak Romance op 11
- 5.00 Piano Trio
Piano Trio (Yoko Ono tutor)
Calvin Leung *piano*, Natalie Bhak *violin* Souny Park *cello*
Arensky Piano Trio no1 in D minor op32 *iv Allegro non troppo*



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Katie Walters *Administrative Coordinator*
John Mitchell *Performance Manager*



RUSH HOUR CONCERT
Monday 14 October, 6.15pm
Grove Room



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Programme details correct at time of going to print.

RUSH HOUR CONCERT

Monday 14 October, 6.15pm
Grove Room

Welcome to this evening's Rush Hour concert where students from the strings faculty at the Royal College of Music perform works by Reger, Hindemith, Nedbal and Elgar.

Reger (1873–1916)	Suite for viola no 1 in G minor op 131 <i>i Molto sostenuto</i> <i>ii Vivace</i>	10'
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Hindemith (1895–1963)	Solo viola sonata op 31 no 4 <i>i Äußerst lebhaft</i>	3'
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Otoha Tabata viola BMus2

* * *

Nedbal (1874–1930)	Romantisches Stück op 18	4'
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Otoha Tabata viola BMus2 | **Kumi Matsuo** piano

* * *

Elgar (1857–1934)	Sonata for violin and piano in E minor op 82 <i>i Allegro</i> <i>ii Romance. Andante</i> <i>iii Allegro non troppo</i>	25'
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Olivia Ziani violin BMus3 | **Kumi Matsuo** piano

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Tuesday 15 October, 6.15pm | Grove Room

JS Bach Suite for solo cello no 3 in C major BWV 1009

Chopin Ballade no 1 in G minor op 23

Brahms Sonata for viola and piano in F minor op 120 no 1

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events

FANDANGO!

INTRODUCTION TO VIEWPOINTS

Tuesday 15 October, 1.05pm

West Parry Room

With Danilo Mascetti

FANDANGO! INTRODUCTION TO VIEWPOINTS

Tuesday 15 October, 1.05pm

West Parry Room

Probably the most famous, and certainly the most played, of Soler's harpsichord works is the ubiquitous, dazzling *Fandango* (R. 146), which has frequently been compared to Ravel's *Bolero*. It will be performed today in a provocative arrangement for mixed historical and modern ensemble, to musically represent the contents of the Fellowship project Viewpoints.

Soler

Fandango

12'

(1729–1783)

Danilo Mascetti piano

Timea Daradics harpsichord

Flora Fontanelli baroque violin

Maxim Del Mar baroque violin

Sinni Ricci violin

Zacharias Wolfe oboe

Andrés Villalobos-Lépiz baroque oboe

Simone Geda saxophone

Henriette Poos harp

Findlay Spence cello



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Programme details correct at time of going to print.

VIEWPOINTS

Shared Experiences

Viewpoints, the Carne Trust Junior Fellowship project for the academic year 2019/2020, aims to combine the different facets of the Historical Performance Department and the other departments of the RCM for a comprehensive experience of Early Music. The project will consist of monthly meetings among instrumentalists and singers of all Departments, focusing on different periods of music. The students will have the opportunity to perform their pieces and discuss style and interpretation. The Historical Performance Department students will be able to offer suggestions concerning precise historical phrasing and style, as well as the possibility of improvisation, and sources from texts and essays. The students from the modern faculties will be able to share their experiences about the role of the artist, regarded with great importance in modern interpretation, and the different conception of sound in modern interpretation.

Viewpoints aims to create new bonds among the students of the RCM and will encourage the creation of an environment of shared ideas.

Next meetings:

Friday 1st November 15.30-17.30, Corelli Room

Monday 9th December 10.00-12.00, Corelli Room

You can sign up on Learn or by email writing to danilo.mascetti@rcm.ac.uk



RUSH HOUR CONCERT
Tuesday 15 October, 6.15pm
Grove Room



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Programme details correct at time of going to print.

RUSH HOUR CONCERT

Tuesday 15 October, 6.15pm
Grove Room

Welcome to this evening's rush hour concert where students from the Royal College of Music perform works by JS Bach, Chopin and Brahms.

JS Bach (1685–1750)	Suite for solo cello no 3 in C major BWV 1009 <i>i Prelude</i> <i>v Bourrée 1</i> <i>vi Bourrée 2</i> <i>vii Gigue</i>	9'
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Nick Drey cello BMus2

* * *

Chopin (1810–1849)	Ballade no 1 in G minor op 23	10'
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Rob Hao piano BMus2

* * *

Brahms (1833–1897)	Sonata for viola and piano in F minor op 120 no 1 <i>i Allegro appassionato</i> <i>ii Andante un poco adagio</i> <i>iii Allegretto grazioso</i> <i>iv Vivace</i>	23'
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Otoha Tabata viola BMus2 | **Kumi Matsuo** piano

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Thursday 17 October, 6.15pm | Inner Parry Room

Mozart Sonata for violin and piano in E minor K304

Brahms Variations on a Theme of Schumann op 9

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Performance Schedule

French Chamber Music

Date: Wednesday 16 October
Time: 7.30pm
Venue: Recital Hall
Ensemble: Various
Running Order:

Rameau (1683 - 1764)	Gavotte et six doubles from Suite in A minor RCT 5 <i>i. Gavotte</i> <i>ii. Variation I</i> <i>iii. Variation II</i> <i>iv. Variation III</i> <i>v. Variation IV</i> <i>vi. Variation V</i> <i>vii. Variation VI</i>	8'
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Ibert (1890 - 1962)	3 Pieces Breves <i>i. Allegro</i> <i>ii. Andante</i> <i>iii. Allegro scherzando</i>	7'
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Hannah Gillingham flute | Poppy Webb-Taylor oboe | Diogo Bandola clarinet | Ludovico Maletti french horn
Felix Schwamm bassoon

* * *

Farrenc (1804 - 1875)	Trio for clarinet, cello & piano in E flat major op 44 <i>i. Andante - Allegro moderato</i> <i>ii. Adagio</i> <i>iii. Minuetto. Allegro</i> <i>iv. Finale. Allegro</i>	27'
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Rennie Sutherland clarinet | Laura Williamson cello | Cristiana Achim piano

Interval	15'
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Messiaen
(1908 - 1992)

Quartet for the End of Time
i. Liturgy of crystal
ii. Vocalise, for the Angel who announces the end of Time
iii. Abyss of the birds
iv. Interlude
v. Praise to the Eternity of Jesus
vi. Dance of fury, for the seven trumpets
vii. A mingling of rainbows for the Angel who announces the end of Time
viii. Praise to the Immortality of Jesus
ix. I Think That I Shall Never See...

60'

Robbie Marrs clarinet | Auguste Janonyte violin | Abigail Lorimier cello | Mikaela Livadiotis piano

Front of House: Mark Traves
Box Office: Malwina Chudzinska
Ushers: Tristan Lambert 07493709955
Quoc Nguyen 07375643223

Facilities Staff: As per rota
Back Stage: Ed Denham
Green Rooms: Exchange Meeting Room 18.30-22.00
Notes:
-Latecomers will be allowed after Rameau *Gavotte et six doubles* (c. 7.38pm)
-The interval will be at approx. 8.15pm
-Concert should end by approx. 9.30pm

Daniella Rossi
Chamber Music Assistant
15.10.19

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SERIES


— ROYAL —
COLLEGE
OF MUSIC
London

RCM SYMPHONY ORCHESTRA:
A SURVIVOR FROM WARSAW

Thursday 17 October 2019

7.30pm | Amaryllis Fleming Concert Hall

Michael Rosewell conductor

Sir Thomas Allen narrator

RCM Symphony Orchestra

RCM Chorus

 MORE
MUSIC
CONCERT
SERIES

MORE MUSIC CONCERT SERIES FOR THE FUTURE OF MUSIC

Welcome to our More Music Concert Series, in support of the More Music: Reimagining the Royal College of Music Campaign. Each concert in this exciting series celebrates some of the Royal College of Music's (RCM) most exceptional talent and offers you, the audience, a little bit more.

As you walked through the RCM's new entrance this evening, the Albert Quintet performed chamber music by Rameau and Ibert.

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RCM SYMPHONY ORCHESTRA: A SURVIVOR FROM WARSAW

Thursday 17 October 2019, 7.30pm | Amaryllis Fleming Concert Hall

Michael Rosewell conductor

Sir Thomas Allen narrator

RCM Symphony Orchestra

RCM Chorus

Mark Biggins chorus director

Haydn Symphony no 101 in D major Hob I: 101 'Clock' (27')
(1732–1809) i *Adagio – Presto*
ii *Andante*
iii *Menuetto – Trio: Allegretto*
iv *Finale: Vivace*

Schoenberg A Survivor from Warsaw op 46 (7')
(1874–1951)

INTERVAL

Mahler Symphony no 1 in D major 'Titan' (55')
(1860–1911) i *Langsam, schleppend*
ii *Kräftig bewegt, doch nicht zu schnell*
iii *Feierlich und gemessen, ohne zu schleppen*
iv *Stürmisch bewegt*



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

Haydn Symphony no 101 in D major Hob I:101 'Clock'

After his first hugely successful visit to London in 1791–2, Haydn was clearly eager to return. London impresario, Johann Peter Salomon had brought the revered composer to the city as soon as his contractual arrangements with the Esterhazy family had allowed, and the business and musical relationship between the two men continued into Haydn's second visit. During their first collaboration, Haydn had offered six new symphonies (numbers 93–98) to great acclaim. While he was forced to postpone a planned journey in 1793, he used the time to work on new compositions for the metropolis across 'the ocean' and all but the first movement of Symphony no 101 was completed before he set foot on British shores again on 5 February 1794.

The work was premiered at Hanover Square under the title *Grand Overture* – the customary title for symphonies at the time – on 3 March 1794. The anticipation of a new round of Haydn's 'overtures' was such that they had to be scheduled to open the second half of the concert – the time when the audience had finally all assembled and were most attentive. Indeed, the reviewer for the *Morning Chronicle* described the 'new' overture by 'the inexhaustible, the wonderful, the sublime HAYDN' as 'the most delicious part of the entertainment.' His praise pertained in particular to Haydn's ingenious ability to invent original thematic material which he then treated with seemingly infinite variety across the work's four movements.

Haydn thrived on London's vibrant concert life and composed with its engaged listeners in mind. His direct interaction with the audience as with the lively press allowed Haydn to forge an intricate play with compositional conventions to bring humour and surprise into his works, and to establish new performance traditions. In Symphony no 101, Haydn – clearly relishing the orchestra that had expanded to around 60 players and now included two clarinets in the enriched wind chorus – dealt a hefty dose of orchestral sonority, at times (as in the slow introduction) to confound his listeners, at times to punctuate a galant, chamber style with the grandeur of operatic drama. But the highlights of his symphonies were his slow movements: these had to be repeated at every performance, ringing in a new performance tradition according to the English writer, musician and eye-witness Charles Burney.

The 12 London symphonies were not works written out of ingenious introspection but they rose from the fertile interaction of a composer with an audience who relished seeing the master directing proceedings from the keyboard, and whom he in turn sought both to please and to challenge. Immediacy and communication were vital to the success of Symphony no 101; as the reviewer of the *Morning Chronicle* concluded with a metaphorical sigh 'it was Haydn; what can we, what need we say more?'

Schoenberg A Survivor from Warsaw op 46

A Survivor from Warsaw was one of the final works from Schoenberg's intellectually unsurpassed musical life. Many listeners are still wary of his music, despite its white-hot emotional sincerity and visceral power. His astonishing musical ear was allied with a profound idealism. Furthermore, his ideas exerted tremendous influence on generations of 20th-century composers. His working life, however, embraced many influences, such as 1920s Berlin cabaret, Viennese musical societies, visual art (he himself was a painter), a fascination with music theory, and film music. The rise of National Socialism in the 1930s forced him to leave Berlin for the USA. He settled in Los Angeles in 1934. By 1947, when *A Survivor from Warsaw* was written, his health had deteriorated, and he was striving for ever greater spirituality and meaning in his compositions. He died four years later.

This work recounts an experience of a prisoner in a concentration camp, written for narrator, male-voice choir and orchestra. Schoenberg was moved to write it by a report of a group of Jews who sang the *Shema Yisrael* on their way to the gas chamber. This enormously significant text is utilised in both the morning and evening services, recited by children before they sleep, and also spoken as the last words before death.

The events are straightforwardly conveyed in English, except when the narrator quotes the guard's harsh German. He describes the chillingly efficient morning headcount, during which guards brutally hit the prisoners, young and old alike. Those who cannot stand up are taken for dead. They then process to the gas chamber, singing. This horror is overlaid by a tumultuous orchestral soundscape, all jostling, jagged fragments of sound. Only during the Hebrew cantillation do strong, penetrating trombones accompany the singers, a metaphor for the spiritual strength the music gives the doomed prisoners.

© Dr Natasha Loges

Narrator

I cannot remember everything. I must have been unconscious most of the time. I remember only the grandiose moment when they all started to sing, as if prearranged, the old prayer they had neglected for so many years – the forgotten creed! But I have no recollection how I got underground to live in the sewers of Warsaw for so long a time.

The day began as usual: Reveille when it still was dark. 'Get out!' Whether you slept or whether worries kept you awake the whole night. You had been separated from your children, from your wife, from your parents. You don't know what happened to them ... How could you sleep?

The trumpets again – 'Get out! The sergeant will be furious!' They came out; some very slowly, the old ones, the sick ones; some with nervous agility. They fear the sergeant. They hurry as much as they can. In vain! Much too much noise, much too much commotion! And not fast enough! The Feldwebel shouts: '*Achtung! Stillgestanden! Na wird's mal! Oder soll ich mit dem Jewehrkolben nachhelfen? Na jut; wenn ihrs durchaus haben wollt!*' ('Attention! Stand still! How about it, or should I help you along with the butt of my rifle? Oh well, if you really want to have it!') The sergeant and his subordinates hit everybody: young or old, quiet or nervous, guilty or innocent ... It was painful to hear them groaning and moaning. I heard it though I had been hit very hard, so hard that I could not help falling down. We all on the ground who could not stand up were then beaten over the head ...

I must have been unconscious. The next thing I heard was a soldier saying: 'They are all dead!' Whereupon the sergeant ordered to do away with us. There I lay aside half conscious. It had become very still – fear and pain. Then I heard the sergeant shouting: '*Abzählen!*' ('Count off!') They start slowly and irregularly: one, two, three, four – '*Achtung!*' The sergeant shouted again, '*Rascher! Nochmals von vorn anfangel! In einer Minute will ich wissen, wieviele ich zur Gaskammer ablieferel! Abzählen!*' ('Faster! Once more, start from the beginning! In one minute I want to know how many I am going to send off to the gas chamber! Count off!') They began again, first slowly: one, two, three, four, became faster and faster, so fast that it finally sounded like a stampede of wild horses, and all of a sudden, in the middle of it, they began singing the *Shema Yisrael*.

Shema Yisrael (Deuteronomy 6, 4–7)

Shema Yisrael, Adonai Eloheinu,
Adonai Echad.

V'ahavta eit Adonai Elohecha b'chawl
l'vav'cha uv'chawl nafsh'cha, uv'chawl
m'odecha. V'hayu had'varim haeileh,
asher anochi m'tsav'cha hayom, al
l'vavecha. V'shinantam l'vanecha,
v'dibarta bam b'shivt'cha b'veitecha,
uvlecht'cha vaderech, uv'shawchb'cha
uvkumecha. Ukshartam l'ot al yadecha,
v'hayu l'totafot bein einecha. Uchtavtam,
al m'zuzot beitecha, uvisharecha.

Hear, O Israel, the Lord is our God, the
Lord is One.

You shall love the Lord your God with all
your heart, with all your soul and with all
your might. And these words which I
command you today shall be on your
heart. You shall teach them thoroughly to
your children, and you shall speak of
them when you sit in your house and
when you walk on the road, when you lie
down and when you rise up. You shall
bind them as a sign upon your arm, and
they shall be for a reminder between your
eyes. And you shall write them upon the
doorposts of your house and upon your
gates.

Mahler Symphony no 1 in D major 'Titan'

19th-century Austro-German symphonies were all composed in the shadow of Beethoven's achievements. In particular, Richard Wagner's writings on Beethoven in 1870 spurred composers to explore the extremes of the genre. The 27-year-old Gustav Mahler composed his first symphony in Leipzig in 1887–8, while working as assistant conductor at the Leipzig opera. Initially billed as a 'Symphonic Poem in Two Parts', it was an ambitious attempt to reconcile pure form with an extra-musical programme. Its premiere in Budapest the following year, in an early version which included an extra movement, was disastrous. Indeed, it did not truly attain its current status until nearly a century later.

There were other forces to consider, too, including the construction across Europe and the USA of large concert halls, changes in instrumental design (particularly wind and brass instruments) and evolutions in concert programming which allowed for the inclusion of large-scale works. Furthermore, the discipline of conducting was evolving; it no longer sufficed to beat time and hope for the best. Audiences increasingly expected large, well-rehearsed ensembles which could present the sort of interpretative control associated with chamber music.

In 1893, Mahler penned a loose narrative to accompany the symphony, which reveals his immersion in German literary Romanticism. The first movement represented 'the waking of Nature after a long winter'; following the discarded movement, the scherzo signified 'The wind in my sails'; the third movement, a cartoon called the 'The Hunter's Funeral'; and the final movement, the 'sudden explosion of despair coming from a deeply wounded heart'. The overall title 'Titan', which he soon discarded, is the name of a vast, formally innovative 1800–3 novel by Jean Paul Richter. The programme also references ETA Hoffmann's writings.

The work was revised several times before attaining its final form in 1899. While the explicit programme was discarded, the symphony retained its close musical relationship with Mahler's earlier song cycle *Songs of a Wayfarer* (1883–5). The foursquare naïveté of the folksongs is contrasted with the fragmentary, discontinuous nature of subjective experience, and all are contained within loosely recognisable forms. The opening movement is a modified sonata, the second a *Ländler* (a rustic waltz which had been popularised by Schubert) in a modified minuet and trio form, the third – somewhat unnervingly – a funeral march based on the children's song *Frère Jacques*. The vast closing movement is the most formally ambitious; by quoting earlier material, it brings the symphony full circle.

Michael Rosewell

Olivier award-winning conductor, Michael Rosewell, studied piano, double bass and conducting at the Royal College of Music, where he was won a scholarship and major prizes for conducting and piano accompaniment. He started his conducting career in Germany before Claudio Abbado invited him to join the Vienna State Opera. In Vienna he assisted Abbado and worked closely with the Vienna Philharmonic, as well as many of the greatest conductors and singers. He went on to take up the position of Senior Staff Conductor at the Nationaltheater, Mannheim, one of Germany's major opera houses, and since that time, has conducted extensively throughout Europe, the USA and the UK. Michael recently completed his tenure as Music Director of English Touring Opera where he played a central role in bringing the company to much greater prominence and recognition. In concert and the recording studio, Michael has conducted, amongst others, the Staatsorchester Rheinische Philharmonie, Nationalorchester Mannheim, Staatsorchester Wiesbaden, Stuttgarter Kammerorchester, RTÉ National Symphony Orchestra Orchestra of Scottish Opera, London Mozart Players, Manchester Camerata and the Aurora Orchestra. He has appeared as guest conductor at numerous international music festivals including those in Aldeburgh, Montepulciano, Buxton, Perth and Zagreb, broadcast for Radio France Musique, Süddeutsche Rundfunk and the RTÉ Dublin, and recorded under the Linn and Decca record labels.

Sir Thomas Allen

Sir Thomas Allen is an established star of the great opera houses of the world. He has sung over 50 roles at the Royal Opera House, Covent Garden; in 2012 he celebrated his 40th anniversary of his debut with the company. An acclaimed recitalist, he is equally renowned on the concert platform and has appeared with the world's great orchestras and conductors. He is Chancellor of Durham University. His many honours include the title of Bayerischer Kammersänger awarded by the Bayerische Staatsoper. In the New Year's Honours of 1989 he was created a Commander of the British Empire and in the 1999 Queen's Birthday Honours he was made a Knight Bachelor. Among his proudest achievements is having a Channel Tunnel locomotive named after him; and most recently, being awarded the Queen's Medal for Music 2013. Sir Thomas Allen is an RCM Artist in Residence.

RCM Symphony Orchestra

The Royal College of Music Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. The orchestra also performs regularly at its home in South Kensington, and its concerts are broadcast live to an international audience via the RCM website. Equally at home in classical, romantic and contemporary repertoire, the RCM Symphony Orchestra enjoys close relationships with some of the world's most celebrated conductors, including Bernard Haitink, Vladimir Jurowski, Vladimir Ashkenazy, John Wilson and Jac van Steen. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

RCM Chorus

The tenors and basses for this evening's performance of Schoenberg's *A Survivor from Warsaw* have been specially selected from the RCM Chorus that performs regularly in College and other London venues such as the Royal Festival Hall.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Mark Biggins

Mark Biggins recently graduated with distinction from the Royal College of Music where he studied conducting with Peter Stark and Howard Williams. He is Chorus Master for English National Opera and has conducted the Norwegian Radio Symphony Orchestra and BBC Singers. He has prepared choruses for Bernard Haitink and assisted Vladimir Jurowski, John Wilson and Martyn Brabbins. While a student of David Hill at Yale School of Music, he was director of music at Battell Chapel. He has recorded for Hyperion with the Yale Schola Cantorum and collaborated with Bach Collegium Japan and the New York Philharmonic under the batons of Masaaki Suzuki, Simon Halsey and Stefan Parkman. This year he makes his debut as a guest with the Sinfonia of Cambridge and University of London Symphony Orchestra, and takes up music directorships with the Petersfield Orchestra and Epsom Chamber Choir.

RCM Symphony Orchestra

Violin I

Zachary Spontak
Line Faber
Iida Lyml
Annie Pham
Elizaveta Saul
David Horvat
Alvin Chan
Hannah Renton
Alice Apreda Howell
Claire Edwards
Seda Margarjan
Ugo Clement
Mina Haghbini
Kellija Moncaka

Violin II

Abel Puustinen
Rosina Acosta
Maxence Bretel
Mei Fujisato
Tom Grundy
Alex Collins
Sally Lee
Ricardo Brown Roger
Nanzi Li
Yaqi Yao
Sherry Shen
Xiaoqing Xu
Jorinde Gray

Viola

Ana Dunne Sequi
Kinga Wojdalska
Irene Katsenelson
Jose Freitas
Toby Warr
Sergio Insuasti
Nakyung Park
Tiffany Cheng
Anastasia Sofina
Hyun Jin Soh

Cello

Kieran Carter
Lavinnia Rae
Juliette Giovacchini
Olivia Chuang
Alexa Palmer Campiglia
Elize Sera
Izabela Stefanska
Anna Crawford
Rachel Leigh

Bass

Daniel Tancredi
Lucia Polo Moreno
Jon Mendiguchia
Danny Cleave
Evangeline Tang
Dan Laurie
Yuan Gao
Phoebe Clarke

Flute

Amy Gillen
Sarah Parkes Bowen (pic)
Lucy Pond (pic)
Nika Pinter (pic)

Oboe

Izy Cheesman
Sarah Bence
Henrietta Cooke (cor)
Ella York

Clarinet

Anna Webster
Idony Perrett
Josh Pyman (bass & E flat)
Carlos Caballero (E flat)

Bassoon

Petr Sedlak
Felix Schwamm
Blair Shepperd (contra)

Horn

Kristina Yumerska
Jack Pilcher May
Henry Wright
Bertille Cascio
Emma Edwards
Lawrence Plant
Cameron McDonnell
Alexander Boukikov

Trumpet

Haydn:
Christopher Bowman
Ruby Orlowska
Schoenberg & offstage:
Joe Skypala
Emily Bristow
Greg Rose
Mahler:
Nick Walker
Elliot Phelps
Christopher Bowman
Ruby Orlowska
Edward Sykes

Trombone

Alistair Welsh
Merin Rhyd
Ed Curtis (bass)

Tuba

Alex Miller

Timpani

Max Heaton
Cindy Cheng

Percussion

Adam Cracknell
Simone Herbert-Moore
Paula O'Malley
Johan Smith

Harp

Llewelyn Jones

RCM Chorus

Dafydd Allen
Ben Adams
David Anton
Ilai Avni
Louis-Victor Bak
Bradford Barker
Theodore Baujard
Daniel Bell
Tom Bennett
Lucas Boardman
Isaac Boll
Matthew Borneman
Lucas Boylan
Nikita Burzanitsa
Jack Campbell
Leon Chakrabarti
Lewis Chinn
James Cobb
Arthur Di Francesco
Francesco Di Matteo
Will Duerden
Tobias Engelbrektsson
Antonio Francisco Ferreira
Will Fielding
Tom Findlay
Paul Fitzgibbon
Edward Fletcher
Ben Gautier
Guillermo Gomez
Ocampos
Ben Gorelick
Joshua Gray
Angus Grierson
Siping Guo
Rob Hao
Sam Harris
Pau Hernandez
Santamaria
Sam Hird
Matyáš Houf
Jack Humphrey
Yiorgos Ioannou
Hiroshi Izumiya

Zekun Ji
Yuljin Jo
Dafydd Jones
Laurence Kilsby
Byung Kim
Brendan Korey
Yuyang Li
Nathan Mansell
Juan Marco Requena
Jack Marks
Lewis Martin
Joseph McDermott
Alexander McDonald
Matthew McLachlan
Chris Mosz
Ben Munro
Jerome Ness
Joe Orme
Evgeni Petrichev
Clem Pickering
Aurelien Pinchon
Daniel Poole
Toby Purdy
Alex Raine
Callum Robb
Will Rowling
Deng Rui
Abe Sam
Salvador Sanchez
Fernandez
Redmond Sanders
Sam Scheer
Samson Setu
Darren Sng
Avi Taler
Anson Tang
Morgan Taylor
Gregor Thomson
George Throup
Tom Toledo-Brown
Sam Toth
Jack Tyndale-Biscoe
Toby Ward

Kuba Was
Billy Watman
Emmanuel Webb
Adam West
Anian Wiedner
Hao-Chen Yu
Tymon Zgorzelski
Jiajin Zhou
Nick Zhou

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral and chorus coaches:

Gaby Lester (violin)
Caroline Harrison (viola)
Tim Gill (cello)
Enno Senft (bass)
Michael Rosewell & Gaby Lester (tutti strings)
Simon Channing (woodwind)
Hugh Seenan (brass)
Tony Bedewi (percussion)
Tim Lines (tutti woodwind, brass, percussion & harp)
Will Fielding (rehearsal pianist)
Avi Taler (language coach)

SONGS AND SCORES FROM RUSSIA

Thursday 14 and Friday 15 November 2019, 7.30pm
Amaryllis Fleming Concert Hall

Martyn Brabbins conductor
Timothy Edlin bass-baritone
Emma Roberts soprano
RCM Symphony Orchestra
RCM Chorus
Mark Biggins chorus director

Stravinsky Orpheus
Mussorgsky (orch Kalevi Aho) Songs of Dances and Death
Prokofiev Alexander Nevsky

Visiting Professor of Conducting Martyn Brabbins conducts his second concert of the season.

The full sound of the RCM Symphony Orchestra combines with the RCM Chorus for a rousing evening of symphony and song from three of Russia's greatest composers. Stravinsky's 30-minute ballet score opens the programme and immediately impresses with its skilful handling of dynamics and delicate harp melodies. Mussorgsky's darkly brilliant song cycle follows, arranged for bass voice and orchestra by Kalevi Aho.

Concluding the evening is Prokofiev's epic score to Sergei Eisenstein's 1938 war film, *Alexander Nevsky*. Prokofiev's masterly manipulation of instrumentation and timbre vividly depicts the movie's most memorable scenes, from the monumental battle between the Teutonic Knights and the Russian troops, to the deeply moving funereal tribute to the fallen.

Part of the More Music concert series.

Tickets: £10, £15
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Geoffrey Richards HonRCM
Chairman of the More Music Campaign



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RUSH HOUR CONCERT
Thursday 17 October, 6.15pm
Inner Parry Room

RUSH HOUR CONCERT

Thursday 17 October, 6.15pm

Inner Parry Room

Welcome to today's rush hour concert where students from the Royal College of Music perform works by Vivaldi, Wolf, Bridge, Leoncavallo, Mozart and Brahms.

Vivaldi (1678–1741)	Sposa son disprezzata	7'
Wolf (1860–1903)	Das verlassene Mägdlein	4'
Bridge (1879–1941)	Come to me in my dreams	4'
Leoncavallo (1857–1919)	Aprile	2'

Olivia Carstairs soprano BMus2 | **Rob Hao** piano BMus2

* * *

Mozart (1756–1791)	Sonata for violin and piano in E minor K304 <i>i Allegro</i> <i>ii Tempo di minuetto</i>	12'
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Sofía Gómez Alberto violin BMus2 | **Arthur Di Francesco** piano BMus2

Brahms

(1833–1897)

Variations on a Theme of Schumann op 9

18'

i Theme

ii Variation I

iii Variation II

iv Variation III

v Variation IV

vi Variation V

vii Variation VI

viii Variation VII

ix Variation VIII

x Variation IX

xi Variation X

xii Variation XI

xiii Variation XII

xiv Variation XIII

xv Variation XIV

xvi Variation XV

xvii Variation XVI

Vincenzo Loisi piano MPerf2



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RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Monday 21 October, 6.15pm | Grove Room

Andres Martin Tango Across the Border

Beethoven Sonata for cello and piano no 5 in D major op 102

Rebecca Clarke Sonata for viola and piano

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



RCM AT ST MARY ABBOTS
Friday 18 October, 1.05pm

RCM AT ST MARY ABBOTS

Friday 18 October, 1.05pm

Welcome to this afternoon's lunchtime concert where students from the Royal College of Music will perform works by JS Bach and Debussy.

JS Bach (1685–1750)	Partita no 1 in B flat major BWV 825 <i>i Praeludium</i> <i>ii Allemande</i> <i>iii Courante</i> <i>iv Sarabande</i> <i>v Menuet 1</i> <i>vi Menuet 2</i> <i>vii Gigue</i>	17'
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Silu Wang piano MPerf2

* * *

JS Bach (1685–1750)	Solo Sonata no 1 in G minor BWV 1001 <i>i Adagio</i> <i>ii Fuga. Allegro</i> <i>iii Siciliano</i> <i>iv Presto</i>	15'
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Shoshanah Sievers violin BMus3

* * *

Debussy (1862–1918)	Estampes <i>i Pagodes. Modérément animé</i> <i>ii La soirée dans Grenade. Mouvement de Habañera</i> <i>iii Jardins sous la pluie. Net et vif</i>	15'
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Karrie Yip piano BMus4

Silu Wang

Silu Wang, a Chinese-born concert pianist, is a Young Steinway Artist and currently based in London. In 2012, She moved to London and studied at the Royal Academy of Music with Ian Fountain, and then at the Guildhall School of Music & Drama with Philip Jenkins. She is currently studying at the Royal College of Music with Edna Stern on the Master Performance degree. Over the past few years, Silu has given many solo and chamber music recitals in concert venues throughout Europe. She has released six albums available on all major music platforms with listeners from over 50 countries. In 2017 she was invited by composer Ben Burrows to record the soundtrack for a film sponsored by the British Film Institute. She has received numerous awards from competitions including the Steinway & Sons National Youth Piano Competition, Springboard International Concerto Competition, ISCHIA International Piano Competition, and International Music Competition Rome Grand Prize Virtuoso. Silu was invited to give interviews with some of the most influential media in China, including People.com, ChinaDaily, ChinaNews, Sohu.

Shoshanah Sievers

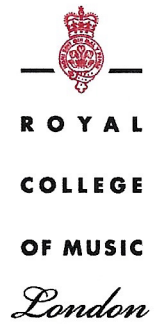
Shoshanah Sievers is a violinist and composer. Since making her debut in the Purcell Room, she has given performances in various European countries and performed with orchestras including the London Mozart Players, Petersfield, Winchester and Charity Symphony Orchestras. Amongst regular recitals, she performed alongside Tasmin Little and was conducted by Sir Karl Jenkins in his work *Solitude* from *The Peacemakers*. Upcoming performances include appearances at the V&A Museum and with the London Mozart Players. Shoshanah's compositions have been performed at venues including the Wellcome Collection, BBC's Radio Theatre, Blüthner, and Jaques Samuel Piano Showrooms', and broadcast on BBC Radio 3. In 2016 she won the BBC Proms Inspire Young Composers' Competition, her work being performed in a Proms Extra Event. Shoshanah received a BBC commission, collaborating with the Wellcome Collection, *Created Out of Mind*, exploring dementia and the arts. Shoshanah has performed in a variety of chamber ensembles, at venues including Blüthner Piano Showrooms and Wigmore Hall. Shoshanah has had violin masterclasses and lessons with Nicola Benedetti, Tasmin Little, David Takeno amongst others, and composition masterclasses with Mark-Anthony Turnage, Kerry Andrew and Ben Parry. While attending the RCM Junior Department, Shoshanah won the Hugh Bean Memorial Competition for violinists and was the youngest ever winner of the Joan Weller Composition Competition. Shoshanah studies at the Royal College of Music with Leonid Kerbel as an RCM Scholar.

Karrie Yip

Hong Kong-born pianist, Karrie Kam-Yan Yip started piano lessons at the age of five. After winning her first medal at seven, she was accepted to the GMC Young Pianist Program and started to receive professional training under Rizzo Chung. She is currently pursuing her Bachelor of Music degree at the Royal College of Music, under the guidance of John Byrne and Sofya Gulyak with the Sir Robert Black Trust Fund Scholarship by the Hong Kong government. She has performed in Hong Kong, China and the UK and has won and signed the Youth Pianist Contract in the GOCAA International Pianist Competition. She is also the winner of the Golden Awards of the Hong Kong Children and Youth Piano Competition for continual three years. She also won the third prize of the Fifth Asian Youth Music Competition and the fifth prize of Hong Kong Asia Pacific Piano Competition. In 2016, she won the top prize at the Hong Kong regional selection and went to the final of the Japan Hamamatsu PIARA Piano Competition.

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The next Saint Mary Abbots concert will be on Friday 25 October featuring works by Philip Glass, Hindemith and Scriabin.



Junior Department
Performers Platform

Hilary Sturt *specialist tutor*

Chamber Music Concert Auditions

Saturday 19 October 2019, 3pm
West Parry Room

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.

- 3.00 String Quartet (Robin Thompson-Clarke *tutor*)
Chloe Ling, Enya Barber *violin*
Francesca Di Cecio *viola* Berniya Hamie *cello*
MacMillan Memento 1994
- 3.10 Piano Trio (Yoko Ono *tutor*)
Leona Kelly *piano* Finn Kjaergaard *violin* Tyrone Musngi *cello*
Howard Blake Fantasy Trio op662 *i Allegro*
- 3.20 String Quartet (Cynthia Fleming *tutor*)
Imaan Kashim, Hannah Brooks-Hughes *violin*
Anneka Vetter *viola* Haru Ogiwara *cello*
Mozart Adagio and Fugue in C minor K546
- 3.30 Wind Quintet (Jessie Grimes *tutor*)
Juliet Gray *flute* Antonia Holloway *oboe* Jamie Salters *clarinet*
Laura Fletcher *horn* Fleur Owen *bassoon*
Petrzelka Divertimento for Wind Quintet *iii Vivo*
- 3.40

- 3.50 String Quartet (Leandro Silvera *tutor*)
 Isabell Karlsson, Annabel Hannay *violin*
 Ben Coles *viola* Riya Hamie *cello*
 Haydn Quartet Op 20 No 1 in E flat Major i *Allegro moderato*
- 4.00 Wind Quintet (Jessie Grimes *tutor*)
 Arabella Warren *flute* Jennifer Ryan *oboe* Iona Salters *clarinet*
 Sarah Pennington *horn* Catherine Abela *bassoon*
 Nielsen Wind Quintet op43 i *Allegro ben moderato*
- 4.10 Duo (Daphne Boden *tutor*)
 Imaan Kashim *violin* Jamaal Kashim *harp*
 Monti Czardas
 Reade Victorian Kitchen Garden
- 4.20 Clarinet Choir (Anthony Bailey conductor)
 Alexander Buckley, Gisela Chung-Halpern, Phoenix Mombru,
 Ellie Saïpe, Iona Salter, Jamie Salters, Melodie Showell,
 James Garagnon
 Wiffen Sands of Time ii *Serenade* iii *The Dancing Lady*
- 4.30 String Sextet (Hilary Sturt *tutor*)
 Charlotte Swainston, Catherine Alsey *violin*
 Elsa Rapisarda, Rocio Ortega Lopez *viola*
 Kevin Zheng, Charlotte Comon *cello*
 Dvorak String Sextet in A major op48 i *Allegro moderato*
- 4.40 Piano Trio (Clara Rodriguez *tutor*)
 Matthew Oxtoby *piano* Magnolia Min *violin* Madeleine Murray *cello*
 Gershwin Summertime
 Klaus Badelt Pirates of the Caribbean
- 4.50 String Quartet (Robin Thompson-Clarke *tutor*)
 Xenia Edwards, Chloe Prins *violin*
 Annabel Marshall *viola* Riya Hamie *cello*
 Mendelssohn String Quartet in F minor op 80 ii *Adagio*

- 5.00 Cello Ensemble (Robin Thompson-Clarke *tutor*)
Andrew Ah-Weng, Max Brambley, Emily Elliott, Inez Karlsson,
Madeleine Murray, Tyrone Musngi, Haru Ogiwara
Evelyn Yang, Jacqueline Yang
Merzler Quartet for Four Celli *ii Langsam*
- 5.10 String Quartet (Hilary Sturt *tutor*)
Helen Gascogne, Vivek Ramanan *violin*
Sassan Bhanji *viola*, Megan Clarke *cello*
Rebecca Clarke String Quartet *Comode e Amabile*
- 5.20 Piano Trio (Prach Boondiskulchok *tutor*)
Berniya Hamie *piano* Lily Harwood *violin* Charlotte Comon *cello*
Beethoven Piano Trio in E Flat op1 no1 *i Allegro*
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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Katie Walters *Administrative Coordinator*
John Mitchell *Performance Manager*



Royal Albert Hall



ROYAL

COLLEGE

OF MUSIC

London

Sunday, 20th October

Classical Coffee Morning – At The Movies

The Royal Albert Hall, in association with the Royal College of Music, proudly presents the Elgar Room Classical Coffee Morning series featuring: Various Musicians from the Royal College of Music playing classical scores from movies past and present

Programme

Jasmine Brown

Williams – Escapades from Catch Me If You Can

Zach Everson

Enya – May it be from Lord of the Rings: The Fellowship of the Ring

Aimee Tarrani

Beethoven – Piano Sonata No. 17 from Tempest, iii Allegretto from Thirty-two Short Films About Glenn Gould

Jenny Ryan

Morricone – Gabriel's Oboe

Charlotte Swainston

Williams – Schindler's List (4.5')

Aria Baker

Jarre – Lara's Theme from Dr Zhivago

Emilie Pelling

Albeniz – Cordoba from Girlfight

Enya Barber

Hess – Ladies In Lavender

Amy Chau / Lana Myburgh

Mozart – Duetto – sull'aria from Marriage of Figaro from Shawshank Redemption

Luke Boulton

Chopin – Nocturne in E-flat 'Murmures de la Seine' op9 no2 from The Blue Lagoon
/ Man Trouble / Saturday Night Fever

In association with the Royal College of Music

Situated directly opposite the Royal Albert Hall, the Royal College of Music (RCM) is a world-leading music conservatoire with a prestigious history, contemporary outlook and inspiring location. The RCM trains gifted musicians from all over the world for international careers as performers, conductors, composers and other significant leadership roles within the arts.

With around 1000 students from more than 60 countries studying at junior, undergraduate, postgraduate or doctoral level, the RCM is a community of talented and open-minded musicians where creativity, innovation, collaboration and diversity are prized.

The first public performance ever given by RCM musicians was in this very room. On Wednesday 2 July 1884, in the West Theatre (as it was called then), "Mr. Barton", a piano student, performed Chopin's Ballade in A flat to open a programme that also included operatic arias by Mozart, Handel and Gluck, and also chamber works by Schumann and Haydn. We're delighted to be still here over 130 years later!

The RCM Junior Department

The RCM Junior Department offers advanced training to young musicians aged 8 – 18, providing individually-tailored programmes of instrument/voice/composition lessons, supported by chamber music, orchestra, choir and musicianship classes. Some 350 students attend the College each Saturday, travelling from as far afield as Tyneside, Manchester, York, Germany, Ireland and Spain. RCMJD students enjoy a wealth of performance opportunities and have recently featured at the BBC Proms as well as other regular appearances at the Royal Albert Hall, The Southbank Centre, St James's Piccadilly, Wigmore Hall, Sadlers Wells Theatre, 606 Club, The Globe and Cadogan Hall. The RCMJD also hosts annual chamber music concerts and masterclasses from visiting artists including the Sacconi and Harlem Quartets. RCMJD chamber musicians have also recently featured at the House of Lords, Royal Albert Hall, Worshipful Company of Saddlers and at Sandringham for RCM President, HRH The Prince of Wales.



EUROPEAN HORIZONS: RCM AT THE
AUSTRIAN CULTURAL FORUM
Monday 21 October, 1.05pm

EUROPEAN HORIZONS: RCM AT THE AUSTRIAN CULTURAL FORUM

Monday 21 October, 1.05pm

Welcome to today's lunchtime concert where students from the Royal College of Music perform works by Debussy, Chopin and Schubert.

Debussy (1862–1918)	Sonata for violin and piano <i>i Allegro vivo</i> <i>ii Intermède. Fantastique et léger</i> <i>iii Finale. Très animé</i>	14'
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Duo Hemisphere

Liam Keneally violin MPerf3 | **Victoire-Theodora Pruvost** piano MPerf1

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Chopin (1810–1849)	Barcarolle in F sharp major op 60	9'
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Kwan Ng piano MMus2

* * *

Schubert (1797–1828)	Grand Duo <i>i Allegro moderato</i> <i>ii Scherzo & Trio. Presto</i> <i>iii Andantino</i> <i>iv Allegro vivace</i>	21'
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Solomon Markman violin BMus3 | **Danilo Mascetti** piano ArtDip1

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

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Duo Hemisphere

Liam spent his childhood in Australia where his musical career flourished. He completed Honours at the Queensland Conservatorium and currently studies with Radu Blidar at the Royal College of Music. Career highlights include tours with the Australian Chamber Orchestra Collective as soloist and Australian International Opera Company as Concertmaster. In Europe he has performed at the Shostakovich Centre in Paris, Salon Razumovsky in Vienna, and London venues including St Mary Abbots Church, St Stephen's Church, and St John's Smith Square in Mayfair. For his outstanding performances Liam was awarded the 2019 Ernest V Llewelyn String Scholarship. Recent engagements include an Australian Concert Tour with pianist Victoire-Theodora Pruvost and RCM New Perspectives with Duncan Ward.

A native of Paris, Victoire has won many international awards and prizes: San Sebastian Piano Competition, Steinway Piano Competition, and Scriabin Piano Competition in Paris etc. She has performed in Europe's most beautiful venues including Salle Gaveau and Salle Cortot in Paris, the Opera de Lyon, Teatro Comunale di Ferrara, the Rimsky-Korsakov's Conservatory in St Petersburg, and Palais de l'Athénée in Geneva. In 2016 Victoire was awarded the prestigious Dorothy McKenzie Recognition Award, performing at the Consulate General of France in New York to represent the French-American Piano Society. The following year she gave concerts in New York, Cincinnati and North Carolina. In 2018 she was invited to the renowned PianoFest in the Hamptons. She holds a Masters from the Conservatoire National Supérieur de Musique et de Danse de Lyon and currently studies at the Royal College of Music with Gordon Fergus-Thompson and Ronan O'Hora, Head of Keyboard Studies at Guildhall School of Music and Drama.

Kwan Ng

Hong Kong pianist Louis Kwan-to Ng started studying piano at the age of 3 and has graduated with Bachelor of Arts in Music from Hong Kong Baptist University. He is currently a second-year Master's student, majoring in Piano Performance at the Royal College of Music, studying under the tutelage of Peter Jablonski and Ilya Kondratiev. In 2017, Ng was honoured to represent Hong Kong Baptist University and studied with Dr Thomas Rosenkranz in Bowling Green State University in the United States, giving numerous piano performances. In Hong Kong, in 2018, Ng held a lecture recital and gave his first solo piano recital. This year, he has formed a Wind Piano Trio – Giocosio Trio and String Piano Trio, and has performed respectively at St Stephen's Church Gloucester Road and the Royal College of Music. As a soloist, he has given a piano recital in Recital Hall at RCM and New Malden United Reformed Church. In this academic year, Ng will continue performing in different churches in London and around the city every month.

Solomon Markman

Israeli violinist Solomon Markman made his concerto debut with the Jerusalem Radio and Television Symphony Orchestra in 2011 at the age of eleven. He has since performed across Israel with numerous orchestras such as Haifa Symphony Orchestra, Tel-Aviv soloists' ensemble and the Israeli Netanya Kibbutz Orchestra. In Israel, Solomon studied violin with Leonid Barshtak and with Ludmila Feldman at the Conservatory of the Jerusalem Academy of Music & Dance. He has won prizes at several national competitions, including the Paul-Ben Haim competition for original Israeli music and the Eran Zoldan competition. Solomon has participated in many educational programs as a soloist and chamber musician including the Global Leadership Education program in Japan, the Musica Mundi Course and Festival in Belgium, Keshet Eilon festival in Israel amongst others. He has received masterclasses from world-renowned artists such as Ivry Gitlis, Maxim Vengerov, Ilya Kaler, Alina Ibragimova, Daniel Heifetz and others. Solomon is currently studying at the Royal College of Music for an undergraduate degree in violin performance with Leonid Kerbel, where he is a Charles Ravel Scholar. He has been supported by the America-Israel cultural foundation since 2011.

Danilo Mascetti

Danilo Mascetti is an Italian pianist, currently studying for an Artist Diploma as the Carne Trust Junior Fellow supported by the Royal College of Music. He regularly performs as a soloist internationally, with orchestras such as Pomeriggi Musicali, Thessaloniki State Orchestra, Symphonic State Orchestra of Craiova. Since 2014 he has performed in China and Japan, debuted in London, Prague, Rome, USA and North Africa, with orchestras such as the West Bohemian Symphony Orchestra, the Nova Amadeus orchestra and the NYCA Symphony Orchestra. During this last season he performed in Russia, Romania, Czechia, Italy and England, with orchestras such as ASF Orchestra and Philharmonic Orchestra Hradec Králové. During spring 2019 he played with UniMilanoB Orchestra, again ASF Orchestra, Philharmonic Orchestra of Bacau and RCM Chamber Orchestra. Future engagements include performances with the Cambridge Graduate Orchestra and a concert tour in India. He studied with Vincenzo Balzani, Natalia Trull and Vsevolod Dvorkin, and he is currently student of Vanessa Lata arche and Gordon Fergus-Thompson. He has gained an international reputation becoming laureate of competitions as Princesse Lalla Meryem in Rabat, Gyorgios Thymis in Greece, Chopin in Rome, Pianotalents, E. Pozzoli in Seregno, F.Liszt in Grottamare. During his studies he was supported by C. Bechstein, the Ann Driver Trust, the Music Talks Award, the INPDAD Italian awards. He is Artistic Director of Arte Solidale Festival, a charity classical music festival in Italy.

The next concert at the Austrian Cultural Forum will be on Monday 4 November.



RUSH HOUR CONCERT
Monday 21 October, 6.15pm
Grove Room

RUSH HOUR CONCERT

Monday 21 October, 6.15pm
Grove Room

In tonight's Rush Hour concert, musicians from the Royal College of Music present a range of solo and duo chamber music.

Chopin Fantasy for piano in F minor op 49 13'
(1810–1849)

Michael Kang piano BMus3

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Beethoven Sonata for cello and piano no 5 in D major op 102 7'
(1770–1827) *i Allegro con brio*

Lavinia Rae cello MPerf2 | **Jennifer Hughes** piano

* * *

Rebecca Clarke Sonata for viola and piano 11'
(1886–1979) *i Impetuoso*
ii Vivace

Tiffany Cheng viola BMus4 | **Karrie Yip** piano BMus4

JS Bach (1685–1750)	Suite for solo cello no 1 in G major BWV 1007 <i>i Prelude</i>	3'
Brahms (1833–1897)	Sonata for viola and piano in F minor op 120 no 1 <i>iii Allegretto grazioso</i>	5'
Nedbal (1874–1930)	Romantisches Stück op 18	4'

Susie Choi viola BMus2 | **Karin Miura** piano MPerf1



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Programme details correct at time of going to print.

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Thursday 24 October, 6.15pm | Grove Room

Mozart Piano Trio in B flat major K 502

Beethoven Sonata for cello and piano no 2 in G minor op 5

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



RCM WIND ORCHESTRA AND THE ORCHESTRE DU CONSERVATOIRE DE PARIS

Tuesday 22 October 2019

7.30pm | Amaryllis Fleming Concert Hall

Philippe Bernold conductor

Olivier Stankiewicz oboe

Thomas Kelly piano

Judith Chiapparin clarinet

RCM Wind Orchestra

Musicians from Orchestre du Conservatoire de Paris

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Programme details correct at time of going to print.

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

If you would like to find out more about the Campaign and ways to support please contact:

Development and Alumni Engagement

+44 (0)20 7591 4353

moremusicappeal@rcm.ac.uk

www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon



**RCM WIND ORCHESTRA AND THE
ORCHESTRE DU CONSERVATOIRE DE PARIS**

Tuesday 22 October 2019, 7.30pm | Amaryllis Fleming Concert Hall

In partnership with the Conservatoire national supérieur de musique et de danse de Paris www.conservatoiredeparis.fr.

Philippe Bernold conductor

Olivier Stankiewicz oboe | **Thomas Kelly** piano | **Judith Chiapparin** clarinet

RCM Wind Orchestra

Musicians from Orchestre du Conservatoire de Paris

Stravinsky Symphonies of Wind Instruments (10')
(1882–1971)

Laurent Durupt No Border Concerto for Oboe (UK premiere) (23')
(b 1978)
i man, woman, child
ii machine, animal, ghost
iii Finale

INTERVAL

Stravinsky Concerto for Piano and Wind Instruments (20')
i Largo – Allegro – Maestoso
ii Larghissimo
iii Allegro – Agitato – Lento – Stringendo

Stravinsky Ebony Concerto (10')
i Allegro moderato
ii Andante
iii Moderato: Con moto

In a special international collaboration, musicians from Conservatoire national supérieur de musique et de danse de Paris and the Royal College of Music combine to form a large wind orchestra, premiering a new work by Laurent Durupt, composed especially for RCM professor and LSO principal oboe Olivier Stankiewicz. Alongside this, the orchestra performs major works by Stravinsky. During the last week, RCM musicians travelled to Paris for rehearsals and a successful performance in the Salle Rémy Pflimlin at the Conservatoire.

Stravinsky Symphonies of Wind Instruments

Composed in 1920, the premiere of this work was given in London in 1921 under the direction of Stravinsky's compatriot Sergei Koussevitzky. A revised version of the work in which the composer removed the clarinet, was premiered in a town hall concert by the Chamber Arts Society (a group run by Juilliard graduate Robert Craft) in 1945. Then the composer appeared without a fee, something he rarely did. This indicates the beginning of Stravinsky's relationship with Craft, the man who would become nothing short of the composer's musical guide and conscience in his American years. *Symphonies of Wind Instruments* is dedicated to the memory of Claude Debussy, but its sense of mourning seems to go far deeper – perhaps Stravinsky was mourning the loss not only of his own personal past as a Russian exile but also that of a post-war generation. The chorale which concludes the *Symphonies* was written in the space of one day in June 1920, in Stravinsky's summer holiday cottage. The composer decided that this episode would form the end of the work. From that point, all he had to do was compose backwards, cutting and pasting ideas all the way to the start of the piece, to create what the Stravinsky expert Jonathan Cross describes as a 'Cubist collage'. To this day, *Symphonies* remains a masterclass in innovative musical structure.

Stravinsky's neo-classical phase celebrates and reflects Paris, the only city in the world where haute couture and composition intersected and 'collided in the name of modernism'. In these works it sounds as though the composer is in dialogue with a past that was irretrievable; the sense of emptiness in this work is palpable. The lamenting chorale of *Symphonies* speaks of loss, exile and alienation. Alongside this reading however, keen ears will hear another, specifically 'Russian' one. Scholars have mapped this work onto a panikhida (a liturgical service for the repose of the departed); the melodic materials and intervallic patterns sound distinctly Russian as is its non-organic growth. Decontextualisation, fragmentation and alienation underpin this flawless work of modernist abstraction.

© Dr Christina Guillaumier

Laurent Durupt No Border Concerto for Oboe (UK premiere)

Composing a concerto led me to question how relationships evolve between an individual and society, leading to integration or rejection. Such a work today inevitably takes on a particular tone, with the rise of populism, national ideas, migrations due to climate change and persecution.

My composition choices are guided by the desire to create musical situations that echo some sad realities of our contemporary world. The term 'No Border' refers to brave activists, who help whatever the risks, migrant people in difficulty at the borders, providing logistical and legal support. They all have my sincere admiration.

The first movement entitled *man, woman, child* could be summarised as an 'anti-boléro-de-Ravel', if one admits that this work is the symbol of an admired society moving towards a grandiose destiny. In *No Border* there are no grandiose ideas because I want to depict survival, no admiration because I want to evoke rejection, hatred, fear and despair. Within the crowd's variable density sometimes an individual emerges whose trajectory is uncertain, and who struggles not to disappear. The coda of this movement seeks to translate the utopia I want to believe in: the same justice for all men, equality and freedom of movement as stated in Article 13 of the Universal Declaration of Human Rights, which was celebrated in 2018 when I started working on this concerto.

We read about 'migrant', but rarely about destiny or even identity. They have become a political hyper-object. So when circumstances have led them to leave their identity and become a wandering shadow whose path is chosen by luck and chance, policies of welcome are chosen in response to the expectations of the electoral population not to their needs. The migrant is a bruised man, woman or child, with a name and a story.

The second movement is inspired by traditional and ritualistic oral techniques for the oboe. From a rudimentary structure, the music is reduced to a minimum: a pulse that is created and deconstructed – an improvised solo that unfolds. Its title *machine, animal, ghost*, refers to three mobile entities, for which the notion of border has no reality. This movement is also the result of a utopia: it is so schematic that it could be improvised, closing the partitions and taking control of our destiny ... but will we do it? Would you do it?

The finale begins with a pentatonic lullaby, including a quote from the opening of the Berlioz's *Scene aux Champs*, itself pentatonic. I was struck to see that the group of five sounds associated with Eastern or African music, is used (by the cor anglais) in the heart of one of our scores considered as so authentically Western,

without any notice. This sweet song (is it a prayer?) slowly drifts into the nightmare of a long, anguished wait, then a brutal awakening: a race, the escape from imminent danger or the desperate attempt to cross a border...

I would like to end this note by thanking Philippe Bernold and the students of Conservatoire national supérieur de musique et de danse de Paris and the Royal College of Music, and especially to my dear friend Olivier Stankiewicz, whose incomparable talent was an invaluable source of inspiration and joy throughout this fascinating project he initiated.

© Laurent Durupt

Stravinsky Concerto for Piano and Wind Instruments

This concerto, like the *Symphonies of Wind Instruments*, is a key work of Stravinsky's neo-classical style. The composer returned to revise it in 1950. The composer wrote this work with his own performing self in mind, and kept the rights to playing it, as he did with other works of the period (including the *Capriccio* for piano and orchestra of 1929) for several years. If we are to believe Stravinsky, he did this ostensibly to prevent his work being 'interpreted' rather than simply 'played'. The work was first heard in Britain in 1927, on the radio, with the Wireless Symphony Orchestra (the predecessor of the BBC Symphony Orchestra) with Stravinsky himself as pianist.

The first movement presents a restrained version of classicism, where the gestures and rhythms of the style are retained and combined with a real enjoyment of dissonances. Filigree writing for the piano characterises the instrument's sparkling and energetic part right from the opening notes. Playful but technically challenging and somewhat motoric textures are a key feature of Stravinsky's writing. Similarly, the intricate rhythmic interplay across textures is also typical of Stravinsky during this period. The unflagging tempo showcases the wind textures and the composer's expert manipulation of them. The second movement is a pensive exploration of extended cantabile melodies contrasting with warm homophonic textures – the piano part is poised and controlled throughout. Musical ideas are explored in an expansive manner interspersed with dramatic and sometimes teasing episodes on the piano. The filigree elements of the first movement take centre stage in this one. A light-hearted atmosphere characterises the last movement where the piano and instruments play a delightful game of catch. Pensive episodes come and go swiftly; a playfulness that we have not been allowed to indulge in so far predominates the movement's atmosphere.

Stravinsky *Ebony* Concerto

Stravinsky's *Ebony Concerto* for solo clarinet and jazz ensemble was written for the American jazz musician Woodrow Charles (Woody) Herman and his band. Here we see the great Russian composer fully engaging with jazz, while simultaneously endowing the work with a distinctive sound that recalls Stravinsky's other writing for wind combinations (some of which we will hear in tonight's programme). The composer's experience of jazz came through Europe and lovers of jazz will mostly likely not agree that what we are hearing tonight is jazz music, but rather jazz elements borrowed from the genre and expertly wielded into the concerto form. Like Milhaud, Stravinsky spent time in the jazz clubs of Harlem and absorbed the music played in New Orleans and Chicago. The composer described the work as a 'jazz concerto with a blues slow movement'. This was not Stravinsky's first flirtation with jazz; previous works include *L'histoire du soldat* and *Ragtime*. Here however, the Russian titan is prepared to go the whole way and allow it to permeate structural decisions as well as inflect his harmonies, rhythms and timbres.

The story goes that Herman found his solo very difficult and not jazzy at all – indeed, in his view, the greatest composer of the age had not yet grasped the jazz-band idiom. Despite the performer's initial hesitation at performing from a notated score, by all accounts, the composer was supportive in recording rehearsals and made sure to coax the best from his musicians. Stravinsky recorded the concerto with Herman in 1946 and again in 1965 with Benny Goodman and the Columbia Jazz Ensemble.

© Dr Christina Guillaumier

Philippe Bernold

Philippe Bernold began his musical studies in Colmar, France, studying the flute and later composition and conducting under René Matter. He then attended the Conservatoire national supérieur de musique et de danse de Paris and at the age of 23, was appointed first flute of the National Opera Orchestra of Lyon. As a soloist Philippe has performed with Mstislav Rostropovitch, Jean-Pierre Rampal, Franz Liszt Chamber Orchestra of Budapest, Manchester Hallé and National Orchestra of Lyon. He has been directed by Semyon Bychkov, John Eliot Gardiner and Lorin Maazel in concert halls such as the Royal Festival Hall and Tchaikovsky Conservatory in Moscow. Philippe founded Les Virtuoses de l'Opéra de Lyon with the encouragement of conductors John Eliot Gardiner and Kent Nagano. Philippe was appointed assistant conductor of Orchestre de Bretagne. Since then, he has been invited to conduct concerts with Sinfonia Varsovia, the National Opera Orchestra of Lyon, Baden-Baden Philharmonie, Ensemble Orchestral de Paris, Philharmonic Orchestra of Marseille, Orchestra of the Opera house of Toulon and Cappella Istropolitana. In Caracas, Venezuela, Philippe conducts the famous Simón Bolívar Symphony Orchestra. Philippe has recorded with the Chamber Orchestra of Paris and with the same ensemble, he will record Mozart's flute concertos for Aparté. His first recording won the Grand Prix de l'Académie Charles Cros in 1989. Philippe Bernold is professor of chamber music and flute at the Conservatoire national supérieur de musique et de danse de Paris.

Olivier Stankiewicz

Olivier was appointed principal of the London Symphony Orchestra in 2015. Recently Olivier has given recitals at Wigmore Hall, Snape Maltings and the Louvre collaborating with Alasdair Beatson and the Doric and Castalian string quartets. He performed Benjamin Attahir's Concerto *Nur* with the Orchestre de Lille and took part in the Aix-en-Provence Easter Festival with Renaud Capuçon. Previous solo highlights include recitals at the Isabella Gardner Museum in Boston, the Merkin Concert Hall in New York and Festspiele Mecklenburg-Vorpommern in Germany. He has performed Berio's *Chemins IV* with the Orchestre national du capitole de Toulouse, Zimmerman's Concerto with the French National Orchestra broadcast by Radio France Musique, and appeared as soloist with the Barcelona Wind Symphony in L'Auditori. This season Olivier records Mozart's concerto for LSO Live and a solo CD for Delphian. In 2020 he undertakes a solo tour of Colombia. Awards include first prize at the Young Concert Artists international auditions in Leipzig and New York. He was selected by Young Classical Artists Trust in London in 2016. Olivier has appeared with the Chamber Orchestra of Europe, London Sinfonietta and Royal Concertgebouw orchestras. He is a professor of oboe at the Royal College of Music. Olivier studied oboe and theory at the Conservatoire national supérieur de musique et de danse de Paris. He was a founder member of the WARNING Collective, a group that frequently commission new works.

Thomas Kelly

Since 2015, Thomas Kelly has been studying with Andrew Ball, initially at the Purcell School of Music and now at the Royal College of Music where he is a third year undergraduate student. Thomas has won first prize at competitions including Pianale International Piano Competition 2017, Kharkiv Assemblies 2018, Lucca Virtuoso e Bel Canto Festival 2018, RCM Joan Chissell Schumann Competition 2019 and RCM Kendall Taylor Beethoven Prize 2019. He also attended the Hastings International Piano Concerto Competition this year, reaching the second round. In addition, he has performed in a variety of venues, including Wigmore Hall, Cadogan Hall, St Martin-in-the-Fields, St Mary's Perivale, St Paul's Bedford, Poole Lighthouse Arts Centre, Stoller Hall, StreingreaberHaus in Bayreuth, Teatro Del Sale in Florence, and in Vilnius and Palanga. He has benefited greatly from masterclasses with distinguished professors including Paul Lewis, Mikhail Voskrosensky, Valentina Berman, Justas Dvarionas, Riccardo Cecchetti and Ian Jones. Thomas' studies at the RCM are generously supported by Pat Kendall Taylor and C Bechstein pianos.

Judith Chiapparin

Judith Chiapparin studied music at the Conservatoires of Créteil, Rueil Malmaison, Paris with Florent Pujila, Franck Amet and Paul Meyer, before joining the Conservatoire national supérieur de musique et de danse de Paris in 2017 in the class of Philippe Berrod and Arnaud Leroy. She also studies the bass clarinet with Alain Billard, which brings her new musical and sound dimensions. Judith studies chamber music with Michel Moragues, David Walter and Olivier Doise. Judith is also in pedagogical training at the CNSMDP. Passionate about chamber music, she plays with several ensembles and has taken part in Les Rencontres de Violoncelles de Belaye Festival and La Canourgue playing alongside artists such as Roland Pidoux, Pierre Foucheneret, Sébastien Surel and Yann Dubost. Judith also enjoys playing in orchestras including the Orchestre National de Lille, the Orchestre national du Capitole de Toulouse, the Orchestre de chambre de Paris, Orchestre Victor Hugo, Orchestre Français des Jeunes and Orchestre Lamoureux.

RCM Wind Orchestra

The RCM Wind Orchestra has performed regularly in College for a number of years, playing a diverse range of music. Recent performances include a concert featuring the works of Kenneth Hesketh and John Adams. The orchestra recently released a Naxos recording of the works of John Philip Sousa. Conductors have included Ryan Bancroft, Jamie Phillips and Keith Brion. The RCM has a tradition of high-quality orchestral training, which has helped to launch many distinguished orchestral players. Connection with professional orchestras and ensembles is central to this success. The RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia and the Royal Philharmonic Orchestra. This enables students to experience professional conditions before they graduate.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Musicians from Orchestre du Conservatoire de Paris

Orchestral practice is enshrined in the Conservatoire's history. As early as 1803, students performed Haydn and Mozart – later Beethoven – symphonies under François-Antoine Habeneck, who in 1828 founded the Société des concerts du Conservatoire, ancestor to the present-day Orchestre de Paris. The Conservatoire Orchestra now draws from a pool of 350 players who join in various combinations, according to each session's repertoire and conductor. This practice stands at the core of present Conservatoire curricula.

Flute

Maria Filippova
Corentin Garac*
Marie Laforge*

Oboe

Ariane Bacquet*
Polly Bartlett
Veronica Stubberud

Clarinet

Andrea Caputo*
Brendan Champeaux*
Lewis Graham
Magdalenna Krstevska

Bassoon

Blandine Delangle*
Marion Porquier*
Alison Wormell

Saxophone

Maxime Bazerque*
Louis Hognon*
Dan Scott
Agnija Silicka
Louis Stanhope

Horn

Hippolyte de Villele*
Pierre-Antoine Lalande*
Louise Sullivan
Beatriz Vila

Trumpet

Arthur Escriva*
Duncan Hughes
Andrea Jaeger*
Henry Thomas
Siméon Vinour*

Trombone

William Barnes-McCallum
Gemma Riley
Hugo Dubois*

Tuba

Martin Cornwell*

Drum Kit, timpani & percussion

Salomé Bonche*
Cyprien Noisette*
Alex Temple-Heald

Piano

Jinhong Low

Harp

Emma Prieur-Blanc*

Guitar

Lewis Dunsmore

Double bass

Ketan Curtis
Peter Farthing
Martin Bertrand*
Sullivan Loiseau*

Personnel correct at the time of going to print.

* Students from Orchestre du Conservatoire de Paris

ORCHESTRAL MASTERWORKS: ELGAR'S ENIGMA

Friday 25 October 2019, 6.15pm | Amaryllis Fleming Concert Hall

Timothy Lines conductor | **RCM Philharmonic**

Elgar *In the South* 'Alassio' op 50

Elgar Variations on an Original Theme op 36 'Enigma'

RCM alumnus and clarinet professor Timothy Lines picks up the baton to conduct Elgar's bold tone poem *In the South*, followed by one of his most celebrated pieces of music, 'Enigma'. This ambitious orchestral work features 14 variations on an original theme. Some suggest that the 'enigma' is a hidden melody within the piece – can you hear it?

ORCHESTRAL MASTERWORKS: SWAN LAKE

Thursday 21 November 2019, 6.15pm | Amaryllis Fleming Concert Hall

Howard Williams conductor | **RCM Philharmonic**

Shostakovich The Golden Age Suite op 22a

Tchaikovsky Swan Lake Suite op 20a

Join the RCM Philharmonic for a show-stopping performance of the concert suite from Tchaikovsky's immensely popular ballet, *Swan Lake*.

Part of the More Music concert series.

SMART NOTES: Enjoy enhanced listening with real-time digital programme notes during this performance.

Tickets: £5, £8

TICKET OFFER Book two or more concerts in the series and save up to 20%.

RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



LPO SHOWCASE:
THOMAS ADÈS CHAMBER WORKS
Wednesday 23 October, 6.15pm
Royal Festival Hall



London Philharmonic[★] Orchestra

**SOUTHBANK
CENTRE**

Welcome to this evening's concert featuring students of the Royal College of Music exploring a selection of chamber works by Thomas Adès. Ahead of this evening's UK première of the composer's Concerto for Piano and Orchestra, these works provide a glimpse into the powerful, driving rhythms, intricate textures and panoply of kaleidoscopic colours of Adès' oeuvre for small ensemble.

Thomas Adès Catch 10'
(b 1971)

Magdalenna Krstevska clarinet | **Elizaveta Saul** violin | **Findlay Spence** cello
Roelof Temmingh piano

Thomas Adès Court Studies from 'The Tempest' 8'
(b 1971)

Magdalenna Krstevska clarinet | **Elizaveta Saul** violin | **Findlay Spence** cello
Roberto Boschelli piano

Couperin Les baricades mystérieuses 4'
(arr Thomas Adès)
(1668–1733)

Magdalenna Krstevska clarinet | **Josh Pyman** bass clarinet | **Kinga Wojdalska** viola
Findlay Spence cello | **Ketan Curtis** double bass

Thomas Adès Cardiac Arrest 3'
(b 1971)

Magdalenna Krstevska clarinet | **Josh Pyman** bass clarinet | **Kinga Wojdalska** viola
Findlay Spence cello | **Ketan Curtis** double bass | **Irena Radić** piano
Roberto Boschelli piano



RUSH HOUR CONCERT
Thursday 24 October, 6.15pm
Grove Room



For the benefit of musicians and audience members, please turn off your mobile phone.



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The RCM films many events and by attending you consent to any photography or recording. See www.rcm.ac.uk/recordingpolicy for our Public Recording Policy.

Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

RUSH HOUR CONCERT

Thursday 24 October, 6.15pm

Grove Room

Welcome to today's rush hour concert where students from the Royal College of Music perform works by Mozart and Beethoven.

Mozart (1756–1791)	Piano Trio in B flat major K 502 <i>i Allegro</i> <i>ii Larghetto</i> <i>iii Allegretto</i>	23'
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Sherry Shen violin MPerf2 | **Ekaterina Solomennik** cello
Zhaoliang Yuan piano MPerf2

* * *

Beethoven (1770–1827)	Sonata for cello and piano no 2 in G minor op 5 <i>i Adagio sostenuto ed espressivo - Allegro molto piu tosto presto</i> <i>ii Rondo. Allegro</i>	23'
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Juliette Giovacchini cello MPerf2 | **Belinda Jones** piano

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 29 October, 1.05pm | Grove Room

Ligeti Sonata for cello

Fazil Say Sonata for violin and piano

Beethoven Sonata for violin and piano no 7 in C minor 'Eroica'

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events

ORCHESTRAL MASTERWORKS: ELGAR'S ENIGMA



Welcome to our More Music Concert Series, in support of the More Music: Reimagining the Royal College of Music Campaign. Each concert in this exciting series celebrates some of the Royal College of Music's (RCM) most exceptional talent and offers you, the audience, a little bit more.

Friday 25 October 2019, 6.15pm, Amaryllis Fleming Concert Hall

Timothy Lines conductor | RCM Philharmonic

Elgar In the South 'Alassio' op 50 (20')
(1857-1934)

Elgar Variations on an Original Theme op 36 'Enigma' (31')
Theme (Andante)
Variation i L'istesso tempo CAE
Variation ii Allegro HDS-P
Variation iii Allegretto RBT
Variation iv Allegro di molto WMB
Variation v Moderato RPA
Variation vi Andantino Ysobel
Variation vii Presto Troyte
Variation viii Allegretto VVN
Variation ix Adagio Nimrod
Variation x Intermezzo: Allegretto Dorabella
Variation xi Allegro di molto GRS
Variation xii Andante BGN
Variation xiii * * * Romanza: Moderato
Variation xiv Finale: Allegro Presto EDU

The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience the central orchestral works of the repertoire over a four-year period. In short and intensive rehearsal periods, young musicians are prepared for the professional world of music in performing these popular works.

FOLLOW TONIGHT'S PERFORMANCE WITH OUR LIVE DIGITAL PROGRAMME NOTES

To see the full programme notes, please follow these steps on your smartphone:

1. Switch your phone to silent, to mute any calls or alerts (You may also wish to switch off vibration alerts.)
2. If you would like to use Wi-Fi and don't have an existing RCM login, switch on Wi-Fi and connect to RCM-Public, following the on-screen instructions
3. To access the digital programme for this evening's concert, please scan the QR code below, or open a new browser window and go to www.rcm.ac.uk/follow

Whether you choose to try out the digital notes yourself or not, we would welcome any comments you have about this trial. You can email us via comments@rcm.ac.uk or, pass on your feedback via the stewards form at the end of the concert.



Violin I

Sophie Williams
 Eliza Scott
 Elif Cansever
 Marsha Ford
 Natasha Humphries
 Polina Makhina
 Amy Huang
 Eliza Nagle
 Dimitra Sioras
 Amy Birse
 Andrew Sherwin
 Ler Ler Ma

Violin II

Auguste Janonyte
 Ismael Jarmouni
 Birgit Born
 Esther Park
 Zea Hunt
 Can Cui
 Thibaut Pesnel
 Tayfun Bomboz
 Madeleine Dawson
 Ming Zeng
 Mila Ferramosca

Viola

Connie Pharoah
 Vanessa Hristova
 Toby Warr
 Charis Morgan
 Helena Bartlett
 Jesse Francis
 Zimon Huldt
 Francis Gallagher
 Joanna Patrick

Cello

Nina Kiva
 Shizuku Tatsuno
 Max Calver
 Niki Moosavi
 Izabela Stefanska
 Rachel Leigh
 Carys Hall

Bass

Lucia Polo Moreno
 Danny Cleave
 Evangeline Tang
 Dan Laurie
 Yuan Gao
 Sam Grade

Flute

Deronne White
 Maja Persson
 Beth Stone (pic)

Oboe

Russell Coates
 Becca Whitehouse
 Sasha Puller (cor)

Clarinet

Liam Forster
 Rennie Sutherland
 Fran Garcia Cervera (bass)

Bassoon

Mollie Bristow
 Brynn Kee
 Yangjun Lin (contra)

Horn

Henry Wright
 Bertille Cascio
 Emma Edwards
 Alexander Boukikov
 Cameron McDonnell

Trumpet

Thomas Fountain
 Ed Sykes
 Max Thomson

Trombone

Dom Clarke
 Henry Newton
 Thomas Williams (bass)

Tuba

Adam Reynolds

Timpani

Heledd Gwynant

Percussion

Joe Parks
 Dan Floyd
 Patriks Skabardis

Harp

Ian Lim
 Yu Chen

Organ

Polina Sosnina

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coaches: Gaby Lester & Timothy Lines (violins and tutti strings), Michael Harris (woodwind), Phil White (brass), David Hockings (percussion) and Stephen Fitzpatrick (harp).

Our More Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

If you would like to find out more about the More Music Campaign and ways to support please contact:

Development and Alumni Engagement

+44 (0)20 7591 4353

moremusicappeal@rcm.ac.uk

www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon.



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**HERITAGE
 FUND**



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Programme details correct at time of going to print.



RCM AT ST MARY ABBOTS
Friday 25 October, 1.05pm

RCM AT ST MARY ABBOTS

Friday 25 October, 1.05pm

Welcome to today's lunchtime concert at St Mary Abbots Church where students from the Royal College of Music perform works by Philip Glass, Hindemith and Scriabin.

Philip Glass (b 1937)	Saxophone Quartet <i>i Movement 1</i> <i>ii Movement 2</i> <i>iii Movement 3</i> <i>iv Movement 4</i>	25'
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Aesthesia Quartet

Jonny Vaux saxophone | **Daniel Scott** saxophone BMus4

Stephanie Frankland saxophone BMus4 | **Ashley Brand** saxophone BMus4

* * *

Hindemith (1895–1963)	Kleine Kammermusik op 24 <i>i Lustig. Mäßig schnelle Viertel</i> <i>ii Walzer. Durchweg sehr leise</i> <i>iii Ruhig und einfach. Achtel - Im gleichen ruhigen Zeitmass</i> <i>(nicht scherzando!)</i> <i>iv Schnelle Viertel</i> <i>v Sehr lebhaft</i>	13'
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Nova Caeli

Marie Sato flute BMus2 | **Layla Baratto** oboe BMus2 | **Robbie Marrs** clarinet BMus2

Olivia Gandee french horn BMus2 | **Julia Flint** bassoon BMus2

* * *

Scriabin (1872–1915)	Fantasie in B minor op 28	10'
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Shuyi Zhang piano BMus3

Aesthesia Quartet

The London-based Aesthesia saxophone quartet is an award-winning chamber ensemble from the Royal College of Music, coached by Kyle Horch. Formed in September 2016, the members are Jonny Vaux, Daniel Scott, Steph Frankland and Ashley Brand. During their time together the group has had the opportunity to perform recitals in several prestigious venues including St James's Piccadilly and most recently Cadogan Hall. Internationally, they have performed at the Nordic Saxophone Festival in Denmark and the Aegean Arts Festival in Crete. They have also played in masterclasses led by esteemed saxophonists including Graeme Blevins, Simon Diricq, Naomi Sullivan and Arno Bornkamp. The quartet also enjoys participating in outreach work, most recently including a performance at the Royal Opera House's 'Beat Out That Rhythm' Family Sunday – an event with the aim of inspiring the creativity of young children. The group was awarded the June Emerson Launchpad prize in the Royal College of Music's Woodwind Chamber Competition both in 2017 and 2018, and are supported by Talent Unlimited.

Nova Caeli

Nova Caeli, Fresh Air, consists of second year BMus students from the Royal College of Music. Each have held positions with prestigious youth and student orchestras across the country and abroad, as well as performing as soloists in their own right. They came together at the beginning of first year to form this wind quintet. With members coming from Brazil, England and Ireland, these players bring a wide range of ideas to their work, creating fresh exciting performances. They were featured in last year's Wind Ensemble Concert at RCM in the Amaryllis Fleming Concert Hall and then at St Bartholomew's, performing Taffanel's Wind Quintet and they played Poulenc's Sextet for piano and winds in the 2019 Woodwind Chamber Competition.

Shuyi Zhang

Pianist Shuyi Zhang is currently studying towards a Bachelor of Music degree at the Royal College of Music under the tutelage of Jianing Kong as the Kenneth and Violet Scott Scholar. Before coming to London, Shuyi studied with Yuliang Tu from Xinghai Conservatory and Yinghong Chiu, the vice-president of Hong Kong Musician's Association. Shuyi is a recipient of several awards, including first prize in Hong Kong-International Piano Open Competition at Shenzhen district and second prize in Guangzhou Piano Open Competition, both in 2016. She was also awarded first prize in the Hong Kong (Asia Pacific) Piano Competition in 2012, second prize in Shenzhen Piano Open Competition and fourth prize in Pearl River Kayserburg National Youth Piano Competition in 2013. Recently, Shuyi has participated and performed at Bacewicz International Summer Music Academy in Poland and the Jablonski Piano Academy in Sweden. She was also invited to perform in the Pearl River Kayserburg International Music Summer Festival.

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

The next Saint Mary Abbots concert will be on Friday 1 November featuring works by de Falla, Fauré and JS Bach.



R O Y A L

COLLEGE

OF MUSIC

London

RCM SPARKS FAMILY CONCERT: ELGAR'S VARIATIONS

Saturday 26 October 2019

2pm | Amaryllis Fleming Concert Hall

Timothy Lines conductor

Rachel Leach presenter

RCM Philharmonic

RCM SPARKS FAMILY CONCERT: ELGAR'S VARIATIONS

Saturday 26 October 2019, 2pm | Amaryllis Fleming Concert Hall

Timothy Lines conductor

Rachel Leach presenter

RCM Philharmonic

Elgar Variations on an Original Theme op 36 'Enigma' (31')
(1857–1934) *Theme (Andante)*
Variation i L'istesso tempo CAE
Variation ii Allegro HDS-P
Variation iii Allegretto RBT
Variation iv Allegro di molto WMB
Variation v Moderato RPA
Variation vi Andantino Ysobel
Variation vii Presto Troyte
Variation viii Allegretto WVN
Variation ix Adagio Nimrod
Variation x Intermezzo: Allegretto Dorabella
Variation xi Allegro di molto GRS
Variation xii Andante BGN
*Variation xiii * * * Romanza: Moderato*
Variation xiv Finale: Allegro Presto EDU

For ages four and above, presenter Rachel Leach and the RCM Philharmonic explore Elgar's *Enigma Variations*. Meet Elgar's friends, explore instruments, themes and engaging musical extracts. Can you solve the Enigma?

Timothy Lines

Timothy studied at the Royal College of Music with Michael Collins and now enjoys a wide-ranging career as a clarinettist. He has played with all the major symphony orchestras in London as well as with chamber groups including London Sinfonietta and the Nash Ensemble. From 1999 to 2003 he was principal clarinet of the London Symphony Orchestra and was also chairman of the orchestra during his last year there. In September 2004 he was appointed section leader of the City of Birmingham Symphony Orchestra, a position he held until January 2006, when he left to focus on his freelance career. He plays on original instruments with the English Baroque Soloists, the Orchestre Révolutionnaire et Romantique and the Orchestra of the Age of Enlightenment and is also frequently engaged to record film music and pop music tracks. Timothy is professor of clarinet at both the Royal College of Music and the Royal Academy of Music. Timothy received his FRCM from HRH The Prince of Wales in the RCM's annual President's Visit in 2016.

Rachel Leach

RCM Philharmonic

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of repertoire from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. During the past few years the RCM Philharmonic has been led by conductors including Martin André, Mike Seal, Martyn Brabbins and RCM conducting professors Peter Stark and Howard Williams. Preparations for concerts include intensive sectional and tutti rehearsals, usually led by principal players from the London orchestras. The orchestra also regularly performs concerts for schools as part of the RCM Sparks programme.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

The RCM would like to thank the following orchestral coaches:

Gaby Lester (violins)

David Hockings (percussion)

Tim Lines & Gaby Lester (tutti strings)

Tbc (brass)

Violin I

Sophie Williams
Eliza Scott

Violin II

Auguste Janonyte
Ismael Jarmouni
Amy Birse
Tayfun Bomboz
Birgit Born
Elif Cansever
Can Cui
Madeleine Dawson
Akili Farrow
Mila Ferramosca
Masa Ford
Rustam Gubkin-Mateyski
Amy Huang
Natasha Humphries
Zea Hunt
Ler Ler Ma
Polina Makhina
Eliza Nagle
Esther Park
Thibaut Pesnel
Lena Segal
Andrew Sherwin
Dimitra Sioras
Tiago Soares Silva
James Tett
Katherine Yoon
Ming Zeng

Viola

Connie Pharoah
Toby Warr
Susie Choi
Jesse Francis
Zimon Huldt
Il Lee

Cello

Nina Kiva
Shizuku Tatsuno
Max Calver
Carys Hall
Rachel Leigh
Niki Moosavi
Samuel Ng
Izabela Stefanska

Bass

Lucia Polo Moreno
Danny Cleave
Yuan Gao
Sam Grade
Jon Mendiguchia
Evangeline Tang

Flute

Deronne White
Maja Persson
Beth Stone (pic)

Oboe

Russell Coates
Becca Whitehouse
Ella York (cor)

Clarinet

Liam Forster
Rennie Sutherland
Fran Garcia Cervera
(bass)

Bassoon

Mollie Bristow
Brynn Kee
Yangjun Lin (contra)

Horn

Jack Pilcher May
Bertille Cascio
Henry Wright
Alexander Boukikov
Cameron McDonnell

Trumpet

Thomas Fountain
Ed Sykes
Max Thomson

Trombone

Dom Clarke
David Griffiths
Thomas Williams (bass)

Tuba

Adam Reynolds

Timpani

Heledd Gwynant

Percussion

Joe Parks

Dan Floyd

Patriks Skabardis

Harp

TBC

Personnel correct at the
time of going to print.

Italics denote section
principals

RCM SPARKS CREATIVE QUARTER

Friday 22 November 2019, Amaryllis Fleming Concert Hall

Brass Explosion!: The science behind sound and music

11am The show is suitable for secondary school music and science department pupils in years 7 to 9 (ages of 13 and 19).

1.30pm The show is suitable for primary school pupils.

Join RCM Sparks for inspiring music activities as part of a day of free events in South Kensington offering thousands of students between the chance to explore work in the creative industries and creative careers.

Music and science collide in multidisciplinary shows from the Royal College of Music and Imperial College London. In partnership with Discover South Kensington's 'Creative Quarter Day', these exciting one-hour sessions will explore the science of sound and brass instruments through the interactive use of vacuum chambers, sound-wave projection and much more!

Tickets: Free for school parties

To book, call the RCM Box Office 020 7591 4314

RCM AT CONWAY HALL
Sunday 27 October, 5.30pm
Conway Hall

Welcome to the first of three pre-concert events performed by students from the Royal College of Music. This evening, the Eumelia Trio perform a programme of music entirely by female composers, including RCM alumna Rebecca Clarke.

Rotem Sherman Three Wishes 5'
(b 1987)

Rebecca Clarke Piano Trio 23'
(1886–1979) *i Moderato ma appassionato*
ii Andante molto semplice
iii Allegro vigoroso

Eumelia Trio

Auguste Janonyte violin | **Abigail Lorimier** cello | **Mikaela Livadiotis** piano

RCM AT CONWAY HALL
Sunday 27 October, 5.30pm
Conway Hall

Welcome to the first of three pre-concert events performed by students from the Royal College of Music. This evening, the Eumelia Trio perform a programme of music entirely by female composers, including RCM alumna Rebecca Clarke.

Rotem Sherman Three Wishes 5'
(b 1987)

Rebecca Clarke Piano Trio 23'
(1886–1979) *i Moderato ma appassionato*
ii Andante molto semplice
iii Allegro vigoroso

Eumelia Trio

Auguste Janonyte violin | **Abigail Lorimier** cello | **Mikaela Livadiotis** piano

Eumelia Trio

The Eumelia Trio formed in 2018 at the Royal College of Music with the primary aim of exploring works by female composers from the 20th and 21st centuries. Having received an undergraduate degree from Trinity Laban Conservatoire, Cypriot pianist Mikaela Livadiotis is now pursuing her Masters in contemporary piano under Danny Driver at the RCM. Lithuanian violinist Auguste Janonyte is in her fourth year of undergraduate studies with Jan Repko. American cellist Abigail Lorimier is also in her fourth year of undergraduate studies with Alastair Blayden. The trio has performed in several concerts and masterclasses at the Royal College of Music, took part in the Piano Trio Day 2019 at Gloucester Academy, and looks forward to continuing sharing their unusual repertoire with a wider audience. Upcoming plans for 2019-2020 include further collaboration with young composers and exploring ways of bringing new technologies into a traditional concert environment.

RCM AT CONWAY HALL

Sunday 17 November, 5.30pm | Conway Hall

Jenifer Morphet Ubaye

Angela Elizabeth Slater Eye o da Hurricane

Roxanna Panufnik Memories of my Father

Brompton Quartet

Maja Horvat violin

Emily Turkanik violin

Hannah Gardiner viola

Wallis Power cello

RCM AT CONWAY HALL

Sunday 15 December, 5.30pm | Conway Hall

To include:

Nadia Boulanger 3 pieces for cello and piano

Tamaki Sugimoto cello

Tolga Un piano

Tickets are free | Conway Hall 020 7405 1818

<https://conwayhall.org.uk/events/>

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ROYAL
COLLEGE
OF MUSIC
London

MORE MUSIC: COMPOSER AND PATRON

Monday 28 October 2019

6.15pm | Recital Hall

 MORE
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SERIES

MORE MUSIC CONCERT SERIES FOR THE FUTURE OF MUSIC

Welcome to our More Music Concert Series, in support of the More Music: Reimagining the Royal College of Music Campaign. Each concert in this exciting series celebrates some of the Royal College of Music's (RCM) most exceptional talent and offers you, the audience, a little bit more.

Our More Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

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**HERITAGE
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MORE MUSIC: COMPOSER AND PATRON

Monday 28 October, 6.15pm

Recital Hall

Haydn *Adagio sostenuto* from String Quartet op 76 no 1 in G major 7'
(1732–1809)

Karolina Sutt violin | **Mira Marton** violin | **Sergio Insuasti** viola | **Elize Sera** cello

* * *

Beethoven *Allegro* from Piano Trio in E flat major op 1 8'
(1770–1827)

Trio Lyra

Olivia Ziani violin | **Niki Moosavi** cello | **Rachele Howes** piano

* * *

Satie *Portrait de Socrate* from Socrate: Drame symphonique en trois 6'
(1866–1925) Parties

Michael Bell tenor | **Shile Liu** piano

* * *

Prokofiev *Scherzo. Presto* from Violin Sonata no 2 in D major op 94 5'
(1891–1953)

Shoshanah Sievers violin | **Parvis Hejazi** piano

* * *

Tchaikovsky *Andante cantabile* from String Quartet no 1 in D major op 11 6'
(1840–1893)

Karolina Sutt violin | **Mira Marton** violin | **Sergio Insuasti** viola | **Elize Sera** cello

Karolina Sutt

Polish born Karolina Sutt is a winner of the 2017 Malta Music Competition where she was awarded first prize. Since then she has performed extensively in Europe, presenting her solo and chamber repertoire. Karolina is currently studying at Royal College of Music for a Master of Performance with Maciej Rakowski where she is an RCM Scholar. She was awarded distinction for her Bachelor of Music degree at Guildhall School of Music and Drama in violin performance studying with Krzysztof Smietana and at the Music Academy in Gdansk studying with Konstanty Andrzej Kulka. Karolina has won prizes at several national and international competitions, including first prize at Grazyna Bacewicz Nationwide Competition of Chamber Ensembles, Northern Poland Contest of Chamber ensembles and Tadeusz Wronski Youth Competition for Violin Solo.

Mira Marton

In 2016, having spent ten years in music schools in Poland, Mira gained a place at the Yehudi Menuhin School under the tutelage of Lutsia Ibragimova. She now studies with Maciej Rakowski at the RCM as an RCM scholar. Mira has participated in many renowned competitions and has won first prize at the Lutoslawski Competition for Young Violinists in Warsaw, and second prize at the International Wolfgang Marschner Competition (Hinterzarten, Germany). As a keen chamber musician, Mira has also taken part in chamber competitions in her native country, winning second prize at the National Chamber Auditions and Second Chamber Music Forum in Warsaw. Mira has performed in major venues including Wigmore Hall (London), Forbidden City Concert Hall (Beijing), the National Philharmonic (Warsaw) and the Royal Castle Concert Hall (Warsaw).

Sergio Insuasti

Sergio Insuasti is an Australian-based violist, commencing his Master of Performance degree at the Royal College of Music, under the tutelage of Jonathan Barritt. Since the age of 14, Sergio studied viola with renowned Australian teachers, such as Alex Todicescu, Roger Benedict and Justin Williams. Prior to studying at the Sydney Conservatorium of Music, Sergio gained orchestral experience at a young age, being selected as principal viola of the SBS Youth Orchestra at the age of 15. He has performed as principal viola for Penrith Symphony Orchestra, Sydney Youth Orchestra and Australian Youth Orchestra programmes. Sergio has attended masterclasses and workshops around Australia and overseas, participating in the 2017 International Viola Congress in Wellington, where he performed for Elias Goldstein and Felix Ungar. Sergio has also performed with, and for, world-renowned violists such as Tobias Lea, William Coleman, Mark Tuxh and Caroline Henbest.

Elize Sera

Elize is a cellist from Riga, Latvia who began studying music at the age of three and started playing cello aged six. She entered the Latvian Music High School of Jāzeps Medīnš and there developed her love for chamber music. She has become an international chamber music laureate with her piano trio by coming second in the Jurmala Competition 2014. After that she began her studies at the Jāzeps Vītols Latvian Academy of Music. At the academy, she studied with Ēriks Kiršfelds and Eleonora Testeļeca. Elize also took an ERASMUS term at UMAS Arts Academy in Split, Croatia with Mihovil Karuza. Elize is currently in her second year of postgraduate studies at the Royal College of Music studying with Alexander Chaushian.

Trio Lyra

Members of Trio Lyra graduated from the Purcell School of Music in 2017 and formed in January 2019, with its debut performance at the Austrian Cultural Forum in July. The trio has received coaching from Mark Messenger, Head of Strings at Royal College of Music. Violinist Olivia Ziani currently studies with Yossi Zivoni and is a Musicians' Company Lambert Scholar. As a chamber musician, Olivia won the Pro Corda National Chamber Music Festival In 2015 with her string quartet, and has performed as part of the Purcell Contemporary Ensemble. Cellist Niki Moosavi studies with Jakob Kullberg. As a keen chamber musician, Niki won the Chamber Music prize at the Young Musician at the Gulf Competition with her piano quintet in 2015. In 2016, Niki and her string quartet, formed at the Purcell School and played at Wigmore Hall. Pianist Rachele Howes currently studies with Niel Immelman. Rachele is passionate about chamber music, she took part in the Chamber Music Academy from 2014–2016 at the Purcell School, giving various performances. She has experienced performing with various instrumentalists.

Michael Bell

Northern Irish tenor Michael Bell is currently studying with Russell Smythe at the Royal College of Music as an Irene Hanson Scholar. He is additionally a Boise Foundation Scholar 2019 and gratefully receives support from the Josephine Baker Trust and the Countess of Munster Musical Trust. He has performed with choral societies and orchestras across the country in repertoire as varied as Bach's *St John Passion*, Beethoven's Ninth Symphony and Verdi's *Requiem*. Michael recently gave a recital of English song at the Lewes Festival of Song and looks forward to giving a recital at the London Festival of Song in November. On the opera stage his roles have included Tom Rakewell, Ferrando and Candide. He is also a graduate of the Pembroke Lieder Scheme 2017–2018, the Clondeboy Festival Academy 2018 and the Verbier Festival Academy 2019.

Shile Liu

Before studying at the Royal College of Music, Shile studied piano performance at Xiamen University in China. He has performed in Kulangsu Concert Hall, Banlam Grand Theatre and Xiamen University Art College Concert Hall. He was also the accompanist of the Dream Children's Choir. He participated in the 13th China International Chorus Festival with the choir and won second prize. As a piano teacher, his students have won many awards in well-known piano competitions. Shile was awarded teaching prizes, including Kyoto International Music Competition, the International Franz Liszt Piano Competition (China Region) and Seiler & Samick Piano Competition. Shile has taken part in many songs and concerto competitions as an accompanist at the RCM, and also external activities, such as West London Festival and Hurn Court Opera Singing Competition.

Shoshanah Sievers

Shoshanah has given performances in various European countries, and performed with the London Mozart Players and Petersfield, Winchester and Charity symphony orchestras. She has performed alongside Tasmin Little, has been conducted by Sir Karl Jenkins, and has studied with Nicola Benedetti, Maciej Rakowski and David Takeno amongst others. Her compositions have been performed at the Wellcome Collection, BBC's Radio Theatre in a Proms Extra Event, Blüthner and Jaques Samuel Piano Showrooms', and broadcast on BBC Radio 3. Shoshanah won the BBC Proms Inspire Young Composers' Competition 2016, and received a BBC Commission exploring dementia and the arts. She has performed at Blüthner Piano Showrooms, V&A Museum, the Purcell Room and Wigmore Hall. Shoshanah is an RCM Scholar.

Parvis Hejazi

Pianist and composer Parvis Hejazi holds the Gerd Bucerius award of the Deutsche Stiftung Musikleben for being 'a highly promising young artist'. Parvis won first prize and special prize at the International Piano Competition Gagny (Paris) in 2017 and he has also been awarded first prizes in various competitions in Germany and the Federal Composition Competition of the Jeunesses Musicales. He has performed at the Laeiszhalle Hamburg, Die Glocke Bremen, the Robert Bosch Foundation in Berlin, the SWR Sendesaal Stuttgart, the Wiener Saal and Solitaire at the Mozarteum Salzburg and in France, Belgium, the Netherlands, Italy, Czech Republic and Israel. As a chamber musician, Parvis has worked with musicians such as Tamara Klivadenko, Luis Olivares-Sandoval and Payam Taghadossi. Parvis studied piano and composition at the Junior Department of the University of the Arts Bremen. He has worked with world leading pianists including Jerome Lowenthal, Vanessa Latache, Anatol Ugorski, Igor Levit and Lars Vogt. He is currently studying with Norma Fisher at the Royal College of Music with a scholarship from the prestigious Evangelisches Studienwerk (Villigst), the Hollweg Foundation and the Deutsche Stiftung Musikleben.

AMERICAN QUARTETS

Tuesday 29 October, 6.15pm | Recital Hall

Price Five Folk Songs in Counterpoint

Korngold String Quartet no 3 in D major op 34

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

SACCONI QUARTET

Friday 1 November, 6.15pm | Recital Hall

Sacconi Quartet RCM Quartet in Association

Anna Webster clarinet

Rachmaninov String Quartet no 1 'Romance'

Helen Grime String Quartet

Brahms Clarinet Quintet in B minor op 115

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



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Geoffrey Richards HonRCM
Chairman of the More Music
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Director of Development and Alumni Engagement

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AMERICAN QUARTETS

Tuesday 29 October, 6.15pm

Recital Hall



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AMERICAN QUARTETS

Tuesday 29 October, 6.15pm

Recital Hall

This evening's concert brings you chamber music from mid-century America. Our first work comes from Florence Price, the first African-American woman to have a composition performed by a major orchestra. The programme concludes with Austrian-born Erich Korngold who became one of the most notable composers of 1930s Hollywood, scoring no fewer than 16 blockbuster films. His third string quartet borrows from these popular film scores – listen out for the folkish love theme from *The Sea Wolf* in particular.

Price (1887–1953)	Five Folksongs in Counterpoint <i>i Calvary (Adagio Vigoroso)</i> <i>ii Clementine (Tempo Moderato)</i> <i>iii Drink to Me Only With Thine Eyes (Andante Cantabile)</i> <i>iv Shortnin' Bread (Allegro)</i> <i>v Swing Low, Sweet Chariot (Andantino)</i>	18'
Korngold (1897–1957)	String Quartet no 3 in D major op 34 <i>i Allegro Moderato</i> <i>ii Scherzo: Allegro molto</i> <i>iii Sostenuto: Like a Folk Tune</i> <i>iv Finale: Allegro con fuoco</i>	25'

Mei Fujisato violin | Birgit Born violin | Toby Warr viola | Tamaki Sugimoto cello

Price Five Folksongs in Counterpoint

Florence Price gained recognition as the first African-American woman to have a composition performed by a major orchestra. A lot of her manuscripts were lost posthumously and only to be rediscovered in 2009. Price embedded both European Romantic traditions and modernism in her music, using sounds and ideas that reflected the melting pots of American urban society at that time.

Amongst Price's works for string quartet is *Five Folk Songs in Counterpoint*, which features a handful of African-American spirituals written in a contrapuntal style. The opening *Cavalry* is fragmented into smaller sections in different keys and modes, interwoven with an accompaniment evoking turmoil and nostalgia. *Clementine* characterises itself by an idiomatic lilt through the charismatic dotted rhythms. Soaring through its melodies in a more choral texture, *Drink to Me Only With Thine Eyes* somehow presents a peaceful atmosphere. Much contrasting to its antecedent, *Shortnin' Bread* stands out with the jolly, light-hearted and energetic pentatonic tunes. Finally, *Swing Low, Sweet Chariot*, has the melody stated by the cello and expresses a wide range of emotions through a few jazz-like touches before concluding in a dramatic and exciting ending.

© Quoc Nguyen

Korngold String Quartet no 3 in D major op 34

String Quartet no 3 in D major op 34, by Austrian composer Erich Wolfgang Korngold, incorporates themes from Korngold's film scores, the Third Quartet and was written in American exile in 1945 as his father's health began to fail. It is considered much more disciplined, economical and powerfully motivated, without any loss of warmth or lyrical rapture compared to his earlier quartets, op 16 and op 26. The Quartet consists of four movements – *Allegro Moderato*, *Scherzo: Allegro molto*, *Sostenuto: Like a Folk Tune* and *Finale: Allegro con fuoco*. In the first movement there is a leaner and more linear world of string writing, leading into a spooky *Scherzo* with a languorous trio taken from the film *Between Two Worlds*, apparently Korngold's favourite film score. The eloquent slow movement employs the love theme from the film *The Sea Wolf*, a plain idea based on his signature rising-fourth motif. Originally written for harmonica, it adapts naturally to four strings. Nowhere in his three quartets is the composer's sensitivity to texture and melody more touchingly conveyed than in the beautiful slow movement. A snappy unison theme announces the *Finale* which includes a bracing nautical idea as a second subject.

© Carolina Blaskovic

Mei Fujisato

Born and raised in Osaka, Japan, Mei Fujisato began performing at the age of four. She received the Gold Prize and Cultural Award in the Infant Section at the Osaka International Music Competition. Her strong interest in chamber music has led to participation in numerous music festivals such as the International Music Festival of the Adriatic, AlpenKammerMusik and Prague Summer Nights. She has performed Brahms' Violin Concerto and Sibelius' Violin Concerto with the DePauw Symphony Orchestra as a winner of their Concerto Competition.

In 2017, Mei received the John and Esther Browning Scholarship and Presser Undergraduate Scholar Award for her outstanding musicianship and in 2018, she graduated from DePauw University (Indiana, USA) with the Performance Certificate and Van den Thompson Award. Her past teachers include Awaji Noda, Yoko Kitaura, Mina Tanaka, Erica Dicker, Tomotada Soh, and Tarn Travers. She is currently pursuing a Master of Performance at the Royal College of Music.

Birgit Born

Estonian violinist Birgit Born has been studying in the United Kingdom since 2016 at Chetham's School of Music with Jan Repko, with whom she currently continues her studies at the Royal College of Music as an ABRSM Scholar. She has won numerous national and international competitions, including a scholarship of the Maxima Competition Future Talent 2013, participated in many summer academies, such as the Astona International Summer Academy, the Pärnu Music Festival and Järvi Academy, and played in masterclasses with leading violin teachers such as Mauricio Fuks, Stephan Picard and Viktor Tretyakov, amongst others.

Birgit especially enjoys playing chamber music and her recent collaborations include performing with conductor Gábor Takács-Nagy at RNCM Chamber Music Festival in 2017. Since 2019, she has been a member of the European Union Youth Orchestra. In June 2018, Birgit had the opportunity to perform in Buckingham Palace for HRH Prince Edward.

Toby Warr

Toby Warr is currently in his second year of study with Nathan Braude at the Royal College of Music, having previously learnt with Susan Appel. He has performed extensively around the UK in many of the country's leading venues, including the Royal Albert Hall, Royal Festival Hall, Barbican, Snape Maltings and Bridgewater Hall, with conductors such as Sir Mark Elder, Vladimir Jurovsky and Sir George Benjamin.

As a soloist, Toby has performed the Stamitz Viola Concerto and Bruch's *Romanze* and is looking forward to playing the Walton Viola Concerto and Holst's *Lyric Movement* next season with the Elstree Mozart Players. He is also a committed chamber musician, performing regularly with the Morassi Quartet at the RCM and further afield. Toby plays on a modern American viola, kindly on loan to him from the Hertfordshire Music Service.

Tamaki Sugimoto

Cellist Tamaki Sugimoto is a recipient of various prizes and performs extensively across the UK, Europe and Japan. Her recent concert venues include Wigmore Hall, Purcell Room, Barbican, Konzerthaus Berlin and Tokyo Bunka Kaikan. As a passionate chamber musician, she has appeared with artists such as Yura Lee, David Quiggle, Julian Jacobson, Lisanne Soeterbroek, Michael Foyle, Mayuko Ishigami and Leonid Gorokhov. Her recent engagements include working with the London Symphony Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, London Sinfonietta, Nagaokakyo Chamber Ensemble (Japan), Schleswig-Holstein Musik Festival Orchester (Germany), The International Holland Music Sessions (Holland), Festival Resonances Academy (Belgium) and London Contemporary Music Festival, which has been recorded for BBC Radio 3.

Having previously graduated from the Yehudi Menuhin School and the Guildhall School of Music and Drama, she is currently studying with Melissa Phelps at the Royal College of Music. Tamaki is truly grateful to The Linbury Trust, The Wolfson Trust and Help Musicians UK for their generous support.

SACCONI QUARTET

Friday 1 November, 6.15pm | Recital Hall

Rachmaninoff String Quartet no 1

Helen Grime String Quartet

Brahms Clarinet Quintet in B minor op 115

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

ESSENTIAL BARTÓK II

Monday 4 November, 6.15pm | Recital Hall

Owen Ho Time and Telos (world premiere)

Hannah Kendall Vera

Bartók String Quartet no 5 in B flat Sz 102

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

THE GIFT OF MUSIC

Monday 4 November, 7.30pm | Amaryllis Fleming Concert Hall

Ashley Solomon director

CPE Bach Concerto for flute, strings and continuo in D minor H 426

Telemann Paris Quartet no 1 in G major, 1730 edition

Rameau Suite from Dardanus, tragédie en musique

CPE Bach & Handel Advent Cantata

Tickets free but required | RCM Box Office 020 7591 4314
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LUNCHTIME CONCERT
Tuesday 29 October, 1.05pm
Grove Room



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LUNCHTIME CONCERT

Tuesday 29 October, 1.05pm

Grove Room

Welcome to today's lunchtime concert where students from the Royal College of Music perform works by Ligeti, Fazil Say and Beethoven.

Ligeti (1923–2006)	Sonata for cello <i>i Dialogo. Adagio, rubato, cantabile</i> <i>ii Capriccio. Presto con slancio</i>	8'
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Alexa Palmer Campiglia cello MPerf1

* * *

Fazil Say (b 1970)	Sonata for violin and piano <i>i Introduction. Melancholy</i> <i>ii Grotesque</i> <i>iii Perpetuum mobile</i> <i>iv [Untitled]</i> <i>v Epilogue. Melancholy</i>	14'
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Ezgi Sarikcioglu violin ArtDip1 | **Rustam Khanmurzin** piano ArtDip1

* * *

Beethoven (1770–1827)	Sonata for violin and piano no 7 in C minor 'Eroica' <i>i Allegro con brio</i> <i>ii Adagio cantabile</i> <i>iii Scherzo. Allegro</i> <i>iv Finale. Allgero</i>	25'
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Elizaveta Saul violin BMus4 | **Ana Manastireanu** piano MPerf2

AMERICAN QUARTETS

Tuesday 29 October, 6.15pm | Recital Hall

Price Five Folk Songs in Counterpoint

Korngold String Quartet no 3 in D major op 34

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Wednesday 30 October, 1.05pm | West Parry Room

Brahms Concerto for violin and cello in A minor 'Double' op 102

Glinka Trio Pathétique in D minor for clarinet, bassoon and piano, G. iv 173

Saint-Saëns Sonata for oboe and piano in D major op 166

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



RCM CHAMBER CHOIR

Tuesday 29 October 2019

6.15pm | Amaryllis Fleming Concert Hall

Natalie Murray Beale director

Dylan Perez piano

RCM Chamber Choir

RCM CHAMBER CHOIR

Tuesday 29 October 2019, 6.15pm | Amaryllis Fleming Concert Hall

Natalie Murray Beale director

Dylan Perez piano

RCM Chamber Choir

Mendelssohn-Hensel
(1805–1847)

Unter des Laubdachs Hut

Nacht liegt auf den fremden Wegen

Wandl' ich in dem Wald des Abends

Schilflied

Kaija Saariaho
(b 1952)

Tag des Jahrs

i *Der Frühling*

ii *Der Sommer*

iii *Der Herbst*

iv *Der Winter*

L Boulanger
(1893–1918)

Hymne au Soleil

Les sirènes

Pendant la tempête

Vieille prière bouddhique



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Mendelssohn-Hensel *Unter des Laubdachs Hut*
Nacht liegt auf den fremden Wegen
Wandl' ich in dem Wald des Abends
Schilflied

Fanny Mendelssohn-Hensel was one of the most accomplished female composers of the 19th century. A prodigiously gifted child, she performed all 24 of Bach's Preludes from the *Well-Tempered Clavier*, from memory, when she was 13. Sadly, women were strongly discouraged from professional composition, especially if they were upper-class and chose to marry, as she did. Mendelssohn-Hensel's talent could therefore shine only in the private salons of her educated, wealthy Berlin circle. She was 40 before she decided to publish her music, one year before her tragically early death.

Mendelssohn-Hensel experienced and recognised the greatness of JS Bach's choral writing thanks to her participation in the Berlin Singakademie, a pioneering choral society. A superb pianist, she was also a great admirer of Beethoven. Her own style is characterised by a Classical elegance, deepened and enriched by a Romantic sensibility in harmony and phrasing. Given her circumstances, three quarters of her output was piano-accompanied song, the music best suited to private performance. However, she also wrote numerous works for vocal ensembles, chorus, solo piano, and small chamber ensembles.

This evening's selection shows her taste for fine contemporary poetry. *Unter des Laubdachs Hut*, a Shakespeare setting dating from 27 January 1841, was first published in 1989. This lilting, joyous setting of 'Under the greenwood tree' (from *As You Like It*) includes delicate minor-key touches for the mentions of 'winter and rough weather'. *Nacht liegt auf den fremden Wegen* dates from autumn 1839 to summer 1840. This exquisite text by Heinrich Heine attracted many compositions, including this stately, strophic setting. It describes an exhausted wanderer treading unknown paths, who draws comfort from the sweet moonlight. The trio *Wandl'ich in dem Wald des Abends* was composed on 20 June 1835 and first published in 1995. In Heine's unnerving, melancholy verse, the poet walks, weeping, through the woods in the evening, accompanied by a ghostly apparition of his beloved. While all these poems present popular Romantic tropes, Mendelssohn-Hensel's settings reveal a fine understanding of ensemble writing and a great sensitivity to the nuances of poetry. *Schilflied* was composed on 29 August 1946 but also first published in 1988. This text is drawn from the *Schilflieder* ('Reed Songs'), a cycle of five poems by Nikolaus Lenau. Against the backdrop of a sunset over a reed-fringed pond, it describes the misery of parting from the beloved. The bleak images inspire exquisitely moving music, rich with harmonic dissonances.

Kaija Saariaho Tag des Jahrs

I have been familiar with the late poems of Hölderlin for some time now and used some of them for several little pieces (*Die Aussicht* and *Überzeugung*). The idea for *Tag des Jahrs* for choir came to me a few years ago when someone very dear to me suffered a cerebral haemorrhage and communication with her acquired a new logic (or rather lack of it) because she no longer had any sense of time or place. I do not know what had happened to Hölderlin, for he signed his poems under different dates, decades, even centuries from the time in which he lived, and under the name of Scardanelli. I nevertheless acquired a new insight into his poems as visions of lived moments that pass in the twinkling of an eye and then vanish or transform into new, intensive moments. Our minds are full of such clear; sensuous moments, and they in fact make up our own experience of the life we live.

The text begged to be given an archaic choral treatment. I also wanted to expand the sound world in the direction of the nature that is so present in these poems. Hence the material consists not only of taped human voice but also of birds, the wind and other nature sounds. The electronic part was realised in summer 2001 at the Civitella Ranieri studio, Italy with Jean-Baptiste Barrière. *Tag des Jahrs* is dedicated to my mother.

© Kaija Saariaho

L Boulanger

Hymne au soleil

Les sirènes

Pendant la tempête

Vieille prière bouddhique

Lili Boulanger was a brilliant student at the Paris Conservatoire who, despite frequent illness, became in 1913 the first woman to win the coveted Prix de Rome. Three of the choral works on this programme were written as practice material for the competition, while *Vieille prière bouddhique* shows her developing an original voice.

Hymne au soleil sets extracts of a poem *Le Paria* (1833) by Casimir Delavigne. Initially, Boulanger underlines the great power of the sun through a loud succession of block chords. At the words 'Sept coursiers' (Seven steeds), the divided chorus repeat the words at brief intervals, creating the impression of a multitude. It was premiered on 9 November 1913 during the programme that celebrated Boulanger's Prix de Rome victory.

Les sirènes is based on a text by Charles Grandmougin which was also set by Lili's sister Nadia Boulanger when she was a student. Lili Boulanger's love of Debussy's music is audible: the opening lush harmonies underpinned by pedal points immediately transport us to his harmonic universe, and later Boulanger alludes to the opening of *Prélude à l'après-midi d'un faune*. *Les sirènes* was premiered at a private concert in the Boulanger family home, and her excited diary entry notes that 'For the first time, things by me were played.'

Pendant la tempête for male chorus and piano, based on a poem by Théophile Gautier, was not published or performed until 2000. The piano's forceful deep bass theme decorated with turbulent right hand figuration graphically depicts the storm of the title, but the mood changes completely when the text asks the Virgin Mary to bring calm.

Vieille prière bouddhique is based on an old Buddhist text translated from Pali, the Buddhist sacred language, by Lili Boulanger's friend Suzanne Karpelès, who was reading Oriental Studies at the Sorbonne. Its subtitle 'Prière quotidienne pour tout l'univers' (Daily prayer for the whole universe) is an apt introduction to the flavour of the work. The theme of universal fellowship is conveyed through choral writing that is simple and direct, while modal touches move the language away from something specifically Western classical in style to something less time- and place-bound. Boulanger loved word games, ciphers and musical puns, and at the start of her 1912 diary she noted fragments of a private language, some of which is based on musical notes. One cipher represents the name 'Lili': do-sol-do-sol (C-G-C-G), a set of four notes which is prominent in *Vieille prière bouddhique*. This is not only a universal prayer, but also an intensely personal work.

© Dr Caroline Potter

Unter des Laubdachs Hut

Wer gerne mit mir ruht,
Und stimmt der Kehle Klang
Zu lust'ger Vögel Sang:
Komm geschwinde! geschwinde! geschwinde!
Hier nagt und sticht
Kein Feind ihn nicht,
Als Wetter, Regen und Winde.

Wer Ehrgeiz sich hält fern,
Lebt in der Sonne gern,
Selbst sucht, was ihn ernährt,
Und was er kriegt, verzehre:
Komm geschwinde! geschwinde! geschwinde!
Hier nagt und sticht
Kein Feind ihn nicht,
Als Wetter, Regen und Winde.

Besteht ein dummer Tropf
Auf seinem Eselstopf,
Läßt seine Füll' und Ruh
Und läuft der Wildniß zu:
Duc ad me! duc ad me! duc ad me!
Hier sieht er mehr
So Narr'n wie er,
Wenn er zu mir will kommen her.
Unter des Laubdachs Hut
Wer gerne mit mir ruht.

Nacht liegt auf den fremden Wegen,

Krankes Herz und müde Glieder;
Ach, da fließt, wie stiller Segen,
Süßer Mond, dein Licht hernieder;

Süßer Mond, mit deinen Strahlen
Scheuchest du das nächt'ge Grauen;
Es zerrinnen meine Qualen,
Und die Augen übertaun.

Wandl' ich in dem Wald des Abends,

In dem träumerischen Wald,
Immer wandelt mir zur Seite
Deine zärtliche Gestalt.

Ist es nicht dein weißer Schleier?
Nicht dein sanftes Angesicht?
Oder ist es nur der Mondschein,
Der durch Tannendunkel bricht?

Sind es meine eignen Tränen
Die ich leise rinnen hör'?
Oder gehst du, Liebste, wirklich
Weinend neben mir einher?

Under the greenwood tree

Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither!
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleas'd with what he gets,
Come hither, come hither, come hither!
Here shall he see
No enemy
But winter and rough weather.

If it do come to pass
That any man turn ass,
Leaving his wealth and ease,
A stubborn will to please,
Ducdame, ducdame, ducdame!
Here shall he see
Gross fools as he,
An if he will come to me.
Under the greenwood tree
Who loves to lie with me.

Night lies on the unfamiliar roads,

a sick heart and tired limbs;
ah, like a quiet blessing, there flows down,
sweet moon, your light;

Sweet moon, with your rays
You drive away the night horror;
Away runs my pain,
And my eyes brim over with tears.

When I wander in the evening woods,

In the dream-like woods,
Ever at my side wanders
Your tender form.

Is this not your white veil?
Is this not your mild face?
Or is it only moonlight
Breaking through the darkness of the firs?

Is it my own tears
That I hear softly running?
Or are you, beloved, truly walking here,
Weeping close beside me?

Schilflied

*Drüben geht die Sonnen scheiden,
Und der müde Tag entschlief.
Niederhangen hier die Weiden
In den Teich, so still, so tief.*

*Und ich muß mein Liebstes meiden:
Quill, o Träne, quill hervor!
Traurig säuseln hier die Weiden,
Und im Winde bebt das Rohr.*

*In mein stilles, tiefes Leiden
Strahlst du, Ferne! hell und mild,
Wie durch Binsen hier und Weiden
Strahlt des Abendsternes Bild.*

Tag des Jahrs

Der Frühling

*Wenn neu das Licht der Erde sich gezeigt,
Von Frühlingsregen glänzt das grüne Thal und
munter,
Der Blüten Weiß am hellen Strom hinunter,
Nachdem ein heitrer Tag zu Menschen sich
geneiget.*

*Die Sichtbarkeit gewinnt von hellen Unterschieden,
Der Frühlingshimmel weilt mit seinem Frieden,
Daß ungestört der Mensch des Jahres Reiz
betrachtet,
Und auf Vollkommenheit des Lebens achtet.*

*Mit Unterthänigkeit,
Scardanelli
d. 15 Merz 1842*

Der Sommer

*Die Tage gehn vorbei mit sanfter Lüfte Rauschen,
Wenn mit der Wolke sie der Felder Pracht
vertauschen,
Des Tales Ende trifft der Berge Dämmerungen,
Dort, wo des Stromes Wellen sich
hinabgeschlungen.*

*Der Wälder Schatten sieht umhergebreitet,
Wo auch der Bach entfernt hinuntergleitet,
Und sichtbar ist der Ferne Bild in Stunden,
Wenn sich der Mensch zu diesem Sinn gefunden.*

*Scardanelli
d. 24 Mai 1758*

*The sun is sinking over there,
and the weary day has fallen asleep.
The willows here hang down
into the pond, so still, so deep.*

*And I must part from my dearest;
well up, oh tears, well up within me!
The willows rustle mournfully here,
and the reed trembles in the wind.*

*Into my silent, deep sorrow,
Shine, distance! bright and mild,
just as, through weeds and willows here,
the evening star's image shines.*

Day of the year

The spring

*When new light appears on the earth,
The green valley glistens with spring rain,
With white blossom along the sparkling stream,
All this foretells a bright day.*

*All bright contrasts can be seen,
The spring sky tarries in peace,
With man marvelling undisturbed at its yearly magic,
And valuing the perfection of life.*

The Summer

*The days stretch by with the rustling of soft breezes,
Changing the splendour of the fields with cloud,
The end of the valley meets the twilight of the
mountains,*

*Where the ripples of the river roll down.
The shadows of the forests spread all around,
Where the stream glides away into the distance,
And whenever one is in this mood, one gets a true
picture of the passing hours.*

Der Herbst

*Das Glänzen der Natur ist höheres Erscheinen,
Wo sich der Tag mit vielen Freuden endet,
Es ist das Jahr, das sich mit Pracht vollendet,
Wo Früchte sich mit frohem Glanz vereinen.*

*Das Erdenrund ist so geschmückt, und selten
lärmet
Der Schall durchs offene Feld, die Sonne wärmet
Den Tag des Herbstes mild, die Felder stehen
Als eine Aussicht weit, die Lüfte wehen*

*Die Zweig und Äste durch mit frohem Rauschen,
Wenn schon mit Leere sich die Felder dann
vertauschen,
Der ganze Sinn des hellen Bildes lebet
Als wie ein Bild, das goldne Pracht umschwebet.*

d. 15 Nov 1759

Der Winter

*Wenn sich der Tag des Jahrs hinabgeneiget
Und rings das Feld mit den Gebirgen schweiget,
So glänzt das Blau des Himmels an den Tagen,
Die wie Gestirn in heitrer Höhe ragen.*

*Der Wechsel und die Pracht ist minder
umgebreitet,
Dort, wo ein Strom hinab mit Eile gleitet,
Der Ruhe Geist ist aber in den Stunden
Der prächtigen Natur mit Tiefigkeit verbunden.*

*Mit Unterthänigkeit,
Scardanelli
d. 24 Januar 1743*

Hymne au Soleil

*Du soleil qui renaît bénissons la puissance.
Avec tout l'univers célébrons son retour.
Couronné de splendeur, il se lève, il s'élance.
Le réveil de la terre est un hymne d'amour.
Sept coursiers qu'en partant le Dieu contient à
peine,
Enflamment l'horizon de leur brûlante haleine.*

*O soleil fécond, tu parais!
Avec ses champs en fleurs, ses monts, ses bois
épais,
La vaste mer de tes feux embrasée,
L'univers plus jeune et plus frais,
Des vapeurs de matin sont brillants de rosée.*

The Autumn

*The brilliance of nature appears unsurpassable,
Where the day ends with great joy,
The year ends with splendour,
Where shining fruits all ripen.*

*The earth is adorned and seldom is heard the echo of
a sound in the open field,
The mild sun warms the autumn day,
The fields stretch far and wide,*

*The breeze wafts through the branches with gentle
rustling,
And already the fields are changing to emptiness.
This feeling is like a picture around which is floating
golden splendour.*

The Winter

*When the day draws to a close,
And is silent with the mountains surrounding the field,
On those days the blue sky shimmers like stars high in
the heavens.*

*The splendour of the seasons is diminished.
Where the river flows down rapidly,
so peace of mind is found bound up in the depths of
nature.*

Hymn to the sun

*Let us bless the power of the reborn sun.
With all the universe let us celebrate its return.
Crowned with splendor, it rises, it soars.
The waking of the earth is a hymn of love.
Seven rushing steeds that the God scarcely holds
back,
Ignite the horizon with their scorching breath.*

*Oh, vivid sun, you appear!
With its fields in bloom, its mountains, its thick forests,
The vast sea set ablaze by your fires,
The universe, younger and fresher,
With morning vapors are glistening with dew.*

Les sirènes

*Nous sommes la beauté qui charme les plus forts.
Les fleurs tremblantes de l'écume Et de la brume,
Nos baisers fugitives sont le rêve des morts!*

*Parmi nos chevelures blondes L'eau miroite en
larmes d'argent. Nos regards à l'éclat changeant
Sont verts et bleus comme les ondes.*

*Avec un bruit pareil Aux délicats frissons Des
moissons Nous voltigeons Sans avoir d'ailes.*

*Nous cherchons de tendres vainqueurs. Nous
sommes les sœurs immortelles Offertes aux
desires de vos terrestres cœurs*

Pendant la tempête

*La barque est petite et la mer immense;
La vague nous jette au ciel en courroux,
Le ciel nous renvoie au flot en démeance:
Près du mât rompu prions à genoux!*

*De nous à la tombe il n'est qu'une planche.
Peut-être ce soir, dans un lit amer,
Sous un froid linceul fait d'écume blanche,
Irons-nous dormir, veillés par l'éclair!*

*Fleur du paradis, sainte Notre-Dame,
Si bonne aux marins en péril de mort,
Apaise le vent, fais taire la lame,
Et pousse du doigt notre esquif au port.*

*Nous te donnerons, si tu nous délivres,
Une belle robe en papier d'argent,
Un cierge à festons pesant quatre livres,
Et, pour ton Jésus, un petit saint Jean.*

Vieille prière bouddhique

*Que toute chose qui respire
– que toutes les créatures et partout,
tous les esprits et tous ceux qui sont nés,
que toutes les femmes, que tous les hommes,
les Aryens, et les non-Aryens,
tous les dieux et tous les humains
et ceux qui sont déchus,
en orient et en Occident, au Nord et au Sud,
que tous les êtres qui existent –
sans ennemis, sans obstacles, surmontant la
douleur
et atteignant le bonheur, puisse se mouvoir
librement,
chacun dans la voie qui lui est destinée.*

The mermaids

*We are the beauty which charms the strongest
men. Trembling flowers of foam and mist, our
fleeing kisses are the dream of the dead!*

*Amidst our blond tresses the water gleams like
tears of silver. Our shimmering glances are blue
and green as waves.*

*With a noise like the delicate shivers of harvests
we flutter without having wings.*

*We seek tender victors. We are the immortal
sisters offered up to the desires of your earthly
hearts.*

During the storm

*The boat is small and the sea immense,
The wave throws us skywards in ire,
The sky flings us at the tide in madness,
By the broken mast let's pray on our knees!*

*Between us and the tomb is but one plank.
Maybe tonight, in a bitter bed,
Under a cold shroud of white foam,
We will sleep, looked after by lightning!*

*Flower of paradise, holy Mother,
So good to imperil led sailors,
Appease the wind, silence the wave,
And nudge with a finger our skiff to port.*

*We will give you, if you deliver us,
A beautiful robe of silver foil,
A festooned, four-pound candle,
And for your Jesus, a St John miniature.*

Old Buddhist Prayer

*Let everything that breathes
– let all creatures everywhere,
all the spirits and all those who are born,
all the women, all the men,
Aryans, and non-Aryans,
all the Gods and all the people
and those who are fallen
in the East and in the West, of the North and the
South,
Let all those beings which exist –
without enemies, without obstacles, overcoming
their grief
and attaining happiness, be able to move freely,
each in the path destined for them.*

Natalie Murray Beale

Creative director of Independent Opera at Sadler's Wells, Natalie Murray Beale was a BBC Performing Arts Fellow 32 Ones to Watch in 2015 and was selected in the same year by the Dallas Opera for their inaugural institute for Women Conductors. Highlights of Murray Beale's 2019/2020 season include her debut with Symphony Nova Scotia, Ulster Orchestra, and Ensemble Contrechamps. Natalie's 2018/2019 season featured her Barbican Hall debut with the Britten Sinfonia as well as debuts with the Orchestre National du Capitole de Toulouse and the Philharmonia, with whom she toured to Colombia. Murray Beale also conducted John Adams' *A Flowering Tree* for Opera Queensland. As a guest conductor, she has performed with the Beethoven Orchester Bonn, Royal Liverpool Philharmonic, Royal Northern Sinfonia, BBC Concert Orchestra, Presidential Orchestra of Turkey, Orquestra Sinfónica Portuguesa and the Malta Philharmonic. Also experienced in the pit, opera credits have included performances with the Royal Opera House, Mumbai, Croatian National Theatre Zagreb, Theater Bonn, the Royal College of Music, contemporary opera group Tête à Tête, Opera Holland Park, and Spitalfields Festival. Her accolades include a 2012 Royal Philharmonic Society Award for the opera *We Are Shadows* and a BAFTA nomination, music category, for the video game score *Alien: Isolation*.

Dylan Perez

Dylan Perez has Artist Diploma and Artist Masters from the Guildhall School of Music and Drama where he studied with Eugene Asti, Andrew West, Iain Burnside, Julius Drake, and Pamela Lidiard. Recently, he was awarded the Gerald Moore Prize for accompanists. In February 2018, he won the Oxford Lieder Young Artist platform. Together with Ema Nikolovska, Dylan gave his debut recital at Wigmore Hall in May 2019. He has performed in recital at other venues in London such as the Barbican, St Martins-in-the-Fields and Cadogan Hall. Dylan can be heard frequently on BBC Radio 3, whether it is for a Proms Extra concert, a total immersion performance, or live on *In Tune*. He is an alumnus of the Franz-Schubert-Institut in Baden bei Wien, Austria, where he performed in masterclasses for Julius Drake, Rudolf Jansen and Elly Ameling. Dylan is a Britten-Pears Young Artist. He is a laureate of the Académie Royaumont in association with the Musée d'Orsay, Paris. Dylan has attended SongFest on the Martin Katz Fellowship and the Aspen Music Festival as a student of Ann Schein. He was a participant in The Song Continues masterclass series at Carnegie Hall with Marilyn Horne, Jessye Norman, and Dalton Baldwin. Dylan has also played in masterclasses with Renee Fleming, Joyce DiDonato, Dame Felicity Lott, and with Roger Vignoles. Dylan is the Lord and Lady Lurgan Collaborative Piano Fellow at the Royal College of Music.

RCM Chamber Choir

The RCM Chamber Choir came to international prominence during the Thames Diamond Jubilee River Pageant in 2012, bravely overcoming cold and rain to perform at the close of the ceremony to Her Majesty the Queen and to millions around the world. Choral singing has been at the heart of the Royal College of Music since its inception. Recordings include Holst's *Choral Hymns from the Rig Veda*, conducted by the then Director of the RCM, Sir David Willcocks. More recent performances have included works by James MacMillan, Eric Whitacre and Brahms. The choir also forms the basis of the RCM Baroque Choir, which performs with the RCM Baroque Orchestra each year. The Chamber Choir is drawn from the Vocal Faculty, and provides an opportunity to develop the skills in ensemble singing vital for future careers in music.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Soprano

May Abercrombie
Hilary Aeschliam
Jillian Agona
Madeline Boreham
Nicole Burke*
Olivia Carstairs
Jessica Edom
Holly Graham
Susannah Hardwick
Aimee de Havas
Josephine Hawthorn
Jessica Lawley
Shanshan Li
Lydia Messam
Shreya Nayak

Eyra Norman*
Grace O'Malley
Ceferina Penny
Rebekah Scamp
Manuela Tejerio

Faith Tucker
Emilia Utter
Mangsbo
Sophia Wasley

Alto

Megan Baker
Lily Browne
Angelina
Dorin-Barlow
Eiran Kadussi

Anna Munoz*
Madeleine Perring
Emily Sierra*
Alexandria White

Tenor

Daniel Bell*
James Cobb
Benjamin Gorelick
Samuel Harris
Dafydd Jones
Laurence Kilsby
Arhan Kumar
Christopher Mosz*
Adam West

Bass

Dafydd Allen*
Isaac Boll
Samuel Hird*
Jack Humphrey
Giorgos Ioannou
Redmond Sanders

Personnel correct at the time of going to print.

* Saariaho

SONGS AND SCORES FROM RUSSIA

Thursday 14 and Friday 15 November 2019, 7.30pm

Amaryllis Fleming Concert Hall

Martyn Brabbins conductor

Timothy Edlin bass-baritone | **Emma Roberts** mezzo soprano

RCM Symphony Orchestra | **RCM Chorus** | **Mark Biggins** chorus director

Stravinsky Orpheus

Mussorgsky (orch Kalevi Aho) Songs of Dances and Death

Prokofiev Alexander Nevsky

The full sound of the RCM Symphony Orchestra combines with the RCM Chorus for a rousing evening of symphony and song from three of Russia's greatest composers.

Part of the More Music concert series.

Tickets: £10, £15 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

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If you would like to find out more about the Campaign and ways to support please contact:

Development and Alumni Engagement

+44 (0)20 7591 4353

moremusicappeal@rcm.ac.uk

www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon





LUNCHTIME CONCERT
Wednesday 30 October, 1.05pm
West Parry Room



For the benefit of musicians and audience members, please turn off your mobile phone.



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Programme details correct at time of going to print.

LUNCHTIME CONCERT

Wednesday 30 October, 1.05pm

West Parry Room

Welcome to today's lunchtime concert where students from the Royal College of Music perform works by Chopin, JS Bach, Glinka and Saint-Saëns.

Chopin (1810–1849)	Barcarolle in F sharp major op 60	9'
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JS Bach (1685–1750)	Fantasia and Fugue in G minor "Great" BWV 542 <i>i Fantasia</i> <i>ii Fugue</i>	12'
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Sonya Pigot piano MPerf1

* * *

Glinka (1804–1857)	Trio Pathétique in D minor for clarinet, bassoon and piano, G iv173 <i>i Allegro moderato</i> <i>ii Scherzo - Trio</i> <i>iii Largo</i> <i>iv Allegro con spirito</i>	16'
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Peggy Lai clarinet MMus2 | **Yangjun Lin** bassoon MPerf2 | **Constance Chow** piano

* * *

Saint-Saëns (1835–1921)	Sonata for oboe and piano in D major op 166 <i>i Andantino</i> <i>ii Pastorale. Allegretto</i>	9'
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Kara Battley oboe BMus1 | **Jonathan Musgrave** piano

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Thursday 31 October, 1.05pm | West Parry Room

Ravel Miroirs

JS Bach Sonata for solo violin no 2 in A minor BWV 1003

Schubert Fantasia for piano, 4 hands, in F minor

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events

SACCONI QUARTET

Friday 1 November, 6.15pm | Recital Hall

Rachmaninov String Quartet no 1

Helen Grime String Quartet

Brahms Clarinet Quintet in B minor op 115

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



LUNCHTIME CONCERT
Thursday 31 October, 1.05pm
West Parry Room



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Programme details correct at time of going to print.

LUNCHTIME CONCERT

Thursday 31 October, 1.05pm

West Parry Room

Welcome to today's lunchtime concert, where students from the keyboard and strings faculty at the Royal College of Music, perform works by Ravel, JS Bach and Schubert.

Ravel	Miroirs	15'
(1875–1937)	<i>i Noctuelles</i>	
	<i>ii Oiseaux tristes</i>	
	<i>iii Une barque sur l'océan</i>	

Alis An piano ArtDip1

* * *

JS Bach	Sonata for solo violin no 2 in A minor BWV 1003	10'
(1685–1750)	<i>iii Andante</i>	
	<i>iv Allegro</i>	

Abel Puustinen violin MPerf2

* * *

Schubert	Fantasia for piano 4 hands in F minor	20'
(1797–1828)	<i>i Allegro molto moderato</i>	
	<i>ii Largo</i>	
	<i>iii Allegro vivace</i>	

Ilayda Oguz piano BMus2 | Arthur Di Francesco piano BMus2

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 5 November, 1.05pm | West Parry Room

Godowsky Elegy for the left hand alone

Bortkiewicz Le Poète op 29 no 5

Koechlin Trio for flute, clarinet and bassoon in G major op 92

Sarasate Caprice basque op 24

Schnittke Sonata for violin & piano no 1

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events

SACCONI QUARTET

Friday 1 November, 6.15pm | Recital Hall

Rachmaninov String Quartet no 1

Helen Grime String Quartet

Brahms Clarinet Quintet in B minor op 115

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



RCM STRING BAND

Thursday 31 October 2019

7.30pm | Amaryllis Fleming Concert Hall

Mark Messenger conductor

Bethan Griffiths harp

RCM String Band

RCM STRING BAND

Thursday 31 October 2019, 7.30pm | Amaryllis Fleming Concert Hall

Mark Messenger conductor

Bethan Griffiths harp

RCM String Band

Haydn Symphony no 57 in D major Hob I:57 (30')
(1732–1809) *i Adagio – Allegro*
ii Adagio
iii Minuet and trio: Allegretto
iv Finale: Prestissimo

Debussy Danse sacrée, Danse profane (10')
(1862–1918) *i Danse sacrée*
ii Danse profane

INTERVAL

R Strauss Metamorphosen (28')
(1864–1949)



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Programme details correct at time of going to print.

Haydn Symphony no 57 in D major Hob I:57

Although Haydn already composed several symphonies under the patronage of Count Morzin, his symphonic output under the patronage of the Esterházy family (1761–1790) is unrivalled. By 1766 Haydn had been promoted to musical director and he was living at Esterháza, the family's Hungarian residence located in rural Fertőd. Here, Haydn was isolated, far from the musical hub of Vienna, 90 kilometres away. As he was 'cut off from the world', Haydn told biographer Georg August Griesinger, '[he] was forced to become original'. Haydn played a pivotal role in the development of the symphony through his experimentation with compositional devices and innovation of form. Of Haydn's total of 107 symphonies, Symphony no 57 (1774) is one of the oft-neglected works.

Scored for string orchestra with the addition of two oboes and two horns, the first movement begins, unconventionally, with an *Adagio*. The first and second violins present a teasing pianissimo motif, followed by a forte sighing motif in all orchestral voices. A legato string melody follows. This pattern is repeated, ultimately leading to an exciting *Allegro* that features staccato figures and repetitive patterns. The second movement, *Adagio*, opens with plucked strings followed by a legato melody. Plucked and bowed phrases alternate throughout. The third movement *Minuet and trio* is elegant. Several ornamental flourishes, played by the oboes and first violins, enhance the opening's folk dance character. The final movement, marked *Prestissimo*, has a feverish tempo. The main theme, which has been traced back to Baroque organist Alessandro Poglietti's *Canzon and Capriccio pair über das Henner und Hannengeschrey* (Canzona and Capriccio on the Racket of Hen and Rooster, c1680), features triplet figures, which are abundant throughout the movement. This, together with the fast tempo and intricate unison passages between the voices, results in an exciting finale.

© Melissa Gerber-Venter

Debussy *Danse sacrée, Danse profane*

The harp could not be more French in its musical associations. In the 19th century, Berlioz often employed multiple harps in his orchestra and the instrument plays a significant role in César Franck's Symphony (1888), but the first years of the 20th century witnessed a conflict in the small world of French harp manufacturers. A new cross-strung harp (*harpe chromatique*) was designed by Pleyel with two rows of strings – in piano terms, with white notes and black notes on either side. Pleyel commissioned Debussy to write his *Danse sacrée, et danse profane* to show off the new instrument, and it was published in 1904. Their principal competitor, Erard, commissioned Ravel's Introduction and Allegro for harp, flute, clarinet, and string quartet (1905) to showcase their improved pedal-action harp, fuelling the public perception of rivalry between the two composers. Ultimately, Erard won the

'battle of the harps' as the chromatic harp is cumbersome and even more complicated to tune than the pedal instrument; nowadays, performers of Debussy's work play a transcription for pedal harp.

In what way is the first dance 'sacred'? Debussy was a freethinker, but was also very secretive, and there are no clues from him about the meaning of the title. I believe Debussy is capturing the pre-Raphaelite mood of Dante Gabriel Rossetti's many paintings of ladies with long hair leaning over a harp, and the movement is reminiscent of his earlier *La damoiselle élue* (1888), a setting of Rossetti in which the eponymous young lady looks down from heaven on her former lover. The 'profane' second dance forms a complete contrast. It sounds like a Spanish dance mated with a Satie *Gymnopédie*: Debussy and Satie were friends for 30 years and Debussy's 1896 orchestration of Satie's first *Gymnopédie* has a prominent part for two harps.

© Caroline Potter

R Strauss Metamorphosen

The Second World War was a difficult and very sad period for Richard Strauss. His most successful operatic collaborator, the librettist and playwright Hugo von Hofmannstahl, died in 1929, and the writer who Strauss felt to be von Hofmannstahl's successor, Stefan Zweig, suffered persecution under the Nazis (he was Jewish) and committed suicide in exile in the 1940s. Rather unfairly accused of collaborating with the Nazis by continuing to conduct and write under Hitler's regime, Strauss nevertheless had an acutely uneasy relationship with Hitler and his government, and deplored the Second World War. Already in his 60s when the Nazis came to power, Strauss was becoming more physically fragile. The increasing destruction of Germany by bombing during the Second World War saddened him greatly, as he saw the destruction of such buildings as the Munich Hoftheater, where his father had performed in the orchestra. February 1945 saw the major Allied bombing of Dresden, after which Strauss lamented to his friend and sometime librettist Joseph Gregor:

I too am in a mood of despair! The Goethehaus, the world's greatest sanctuary, destroyed! My beautiful Dresden – Weimar – Munich, all gone!

On 13 March 1945, Strauss began to write a memorial to his lost Germany, completed a month later. A contrast in mood to the 'merry' works for wind ensemble which date from a similar period, the work was scored for string ensemble, and given the sub-title 'a study for 23 solo strings.' The work's title *Metamorphosen* is generally taken to allude to the metamorphosis of musical

themes during the piece. However, as Norman del Mar has pointed out, the themes of the piece do not undergo metamorphosis as such, but rather undergo symphonic development. Del Mar suggests instead that the title of the piece took its inspiration from a late poem by Goethe (whose entire works Strauss was reading at the time of the piece's composition), entitled *Niemand wird sich selber kennen*, meditating on the changes which life brings about in people, and the fact that a man can never truly know his own nature.

Metamorphosen opens with a sombre chordal passage, marked *Adagio ma non troppo*, out of which arises the principal, deeply melancholy melody of the piece. As the work progresses, the tempo quickens and the mood grows ever more intense, with anguished passages contrasting with brief brighter sections, as if in memory of happier times. Rich *tutti* passages contrast with sections featuring major solos. Along with the opening melodic theme of the work, a variety of smaller motifs are developed, including, some critics believe, a quote from King Marke's monologue in Act Two of *Tristan und Isolde*. This extended 'free fantasia' subsides into a dark-hued closing section, with low dissonant chords perhaps expressing the horror of war, contrasting with gentler sections for solo strings. The music gradually dies away into a resigned and pensive Coda, containing a direct quote from the funeral march from Beethoven's *Eroica* Symphony, (which in part inspired the main melody of the work) marked *In Memoriam* by the composer, and closing the work with hushed C minor chords.

Mark Messenger

Mark Messenger's fascination with sound has grown from a total immersion in Italian opera when he was an infant and has been realised variously through his career as a string quartet player, recitalist, soloist, conductor and teacher. His love of music and the human connection it offers has brought him into contact with some remarkable musicians. Mark has had the honour to work with some of the world's greatest artists, including Lord Yehudi Menuhin, Ivry Gitlis, Maxim Vengerov, Bernard Greenhouse, Natalie Clein, Raphael Wallfisch, Thomas Carroll, Yonty Solomon, Howard Shelley, John Lill, Dame Thea King, Michael Collins, Chris Garrick and Sir John Dankworth. Teaching and sharing knowledge as a conductor and a teacher has become a consuming passion. This coming year sees concert appearances in the Middle East, China, New Zealand, Chile, Dominican Republic, and throughout Europe. As well as his current post of Head of Strings at the Royal College of Music, Mark is consultant for the Norwegian Academy in Oslo and visiting professor in conservatoires in Italy and Spain.

Bethan Griffiths

Bethan is an award winning harpist based in North Wales and London. She gained a first class honours degree from the Royal College of Music in 2017, studying with Ieuan Jones. She returned to the RCM for postgraduate studies as an Ashley Family Foundation Scholar and recently graduated with a Master of Performance with distinction. Upon completing her studies she was awarded the prestigious Queen Elizabeth, the Queen Mother Rosebowl. Concert highlights include performances for HRH The Prince of Wales and making her solo debut in the USA. She won first prize in the National Eisteddfod Harp Solo competition. In 2016 Bethan was awarded the Nansi Richards Scholarship for harpists as well as the RCM Harp Prize. Bethan has performed with City of Birmingham Symphony Orchestra and Young Musicians Symphony Orchestra. She has worked with conductors such as Bernard Haitink, Edward Gardner and Rafael Payare. Bethan has performed in venues such as Royal Festival Hall, Cadogan Hall, Liverpool Philharmonic Hall, Bridgewater Hall Manchester and Symphony Hall. During her studies Bethan took part in schemes with the BBC Symphony Orchestra and English National Opera. Bethan was awarded the Chester Music Society Award for Young Musicians. She has participated in masterclasses with Sylvain Blassel, Marisa Robles, Claire Jones, Isabelle Perrin and Jana Bouskova.

RCM String Band

The core of the Royal College of Music String Band comprises the new undergraduate bowed string players. The ensemble brings together the most talented students from a wide variety of continents and backgrounds. Within this, the ethos of chamber musicianship and of being a soloist within an ensemble is explored. Rehearsal periods are short and intense, and much of the educational experience is developed through repeated performances. Standards and expectations are high, and individual responsibility is a key component. Since its creation, the RCM String Band has been much in demand and now has a busy concert schedule. The String Band is invited annually to perform at the Worshipful Company of Musicians' evensong at St Paul's Cathedral.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

RCM String Band

Violin I

Mira Marton
Molin Han
Emmanuel Webb
Cristina Dimitrova
Cecilia Blencowe
Ilai Avni

Violin II

Matilda Sacco
Maria Mamara
Guillermo Gomez Ocampos
Esther Branco

Viola

Elena Accogli
Lia Rafaela Marcos e Melo
Clement Pickering
Jakub Marek Was

Cello

Aurelien Pinchon
Clelia Le Bret
Clare Juan

Bass

Will Duerden
Sam Grade

Oboe

Joel Dixon
Ella York

Horn

Olivia Gandee
Beatriz Vila

Metamorphosen

Violin

Mira Marton
Molin Han
Matilda Sacco
Emmanuel Webb
Maria Mamara
Guillermo Gomez Ocampos
Cristina Dimitrova
Cecilia Blencowe
Ilai Avni
Esther Branco

Viola

Elena Accogli
Clement Pickering
Kuba Was
Lia Rafaela Marcos e Melo
Sam Scheer

Cello

Aurelien Pinchon
Clare Juan
Theodore Baujard
Clelia Le Bret
Nina Rivas

Bass

Will Duerden
Sam Grade
Daniil Margulis

Personnel correct at the time of going to print.

Italics denote section principals.

ORCHESTRAL MASTERCLASS WITH MAXIM VENGEROV

Friday 8 November 2019, 7pm | Amaryllis Fleming Concert Hall

RCM String Band

Karolina Sutt violin

Elif Cansever violin

Katherine Yoon violin

Mozart Violin Concerto no 5 in A flat major K219

Maxim Vengerov, the RCM's Polonsky Visiting Professor of Violin, has appeared with the world's finest orchestras and conductors and given solo recitals around the globe. He works with the RCM String Band and talented RCM violinists in this orchestral masterclass.

Tickets: £5 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM AT ST MARY ABBOTS
Friday 1 November, 1.05pm

RCM AT ST MARY ABBOTS

Friday 1 November, 1.05pm

JS Bach Partita for solo violin no 3 in E major BWV 1006 7'
(1685–1750) *iii Gavotte en rondeau*
vii Gigue

Iida Lymi violin MPerf1

* * *

de Falla Suite Populaire Espagnole 12'
(1876–1946) *i El Paño Moruno*
ii Nana
iii Canción
iv Polo Asturiana
v Jota

de Falla Danse Espagnole 4'

Dillon Jeffares violin BMus3 | **Damir Durmanovic** piano BMus3

* * *

Fauré Élégie 7'
(1845–1924)

Shile Liu piano MPerf2 | **Yi-Fang Chen** cello MPerf2

* * *

JS Bach Solo Sonata no 1 in G minor BWV 1001 10'
(1685–1750) *i Adagio*
ii Fuga. Allegro

Ler Ler Ma violin BMus4

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Iida Lymi

Iida Lymi has performed as a soloist, chamber and orchestral musician in several festivals throughout Europe, and has recently debuted at Wigmore Hall with her string quartet. She has also collaborated with Meta4 Quartet, Sacconi Quartet, Miguel Da Silva and Colin Lawson. As an orchestral musician Iida has toured around Europe and recorded as a section leader of the Helsinki Strings Orchestra, and performed as concert master of the Sibelius Academy and RCM Orchestras. She has also played in the London Chamber Orchestra and Lapland Chamber Orchestra. Iida is studying for her Master of Performance at the Royal College of Music as an RCM scholar with Jan Repko. Iida has previously studied with Daniel Rowland, Michael Frischenschlager and Minna Pensola. Iida has performed in masterclasses given by Zakhar Bron, Latica Honda-Rosenberg and Pekka Kuusisto amongst others. She is grateful for the generous support and funding provided to her by the Finnish Cultural Foundation.

Dillon Jeffares

Dillon is studying at the RCM with Lutsia Ibragimova. Aged fourteen he gained a place at the Yehudi Menuhin School in England. In 2018 he won the top second prize in the Leonid Kogan Violin Competition. In February this year, he also won first prize in both the London and Paris Grand Prize Virtuoso International Competition, and was additionally awarded their Best British Musician prize. He is generously supported by Talent Unlimited. He has participated in the Alion Baltic Music Festival in Riga and the Holland Music Sessions, with Felix Andrievsky, Pierre Amoyal and Takashi Shimizu. He played for renowned violinist Maxim Vengerov and has had masterclasses with Vadim Gluzman and Isabelle van Keulen. Past performance venues and festivals include Wigmore Hall, Elgar Room, Ampitheatre Philharmonie, Brussels Royal Conservatory Concert Hall, Bozart Concert Hall, Konzerthaus Berlin, Menuhin Hall, Gstaad Festival, Bergen Music Festival Holland, Banstead and Thaxted Festivals amongst others.

Damir Durmanovic

Damir Durmanovic has performed in venues and festivals including Wigmore Hall, Champs Hill Studios, YPF Festival Amsterdam, Wimbledon Music Festival, Renia Sofia Auditorium Madrid, Gstaad Menuhin Festival, Derby Multifaith Center, Flusserei Flums, Ballenlager Vaduz. He has won prizes at competitions including The Beethoven Intercollegiate Junior Competition (London), Adilia Alieva International Piano Competition (Geneva) and Isidor Bajic International Piano Competition (Novi Sad). He has performed in masterclasses with Claudio Martinez-Mehner, Dmitri Bashkirov, Pascal Devoyon, Jacques Rouvier, Tatyana Sarkisova amongst others, and the Emerson Quartet. Damir is a scholar at the Musikakademie Liechtenstein and participates annually in the courses offered by the Academy. Damir began his studies at age of eight with Maja Azabagic before commencing his studies at the Yehudi Menuhin School with Marcel Baudet. Damir is an ABRSM scholar and is currently studying at the Royal College of Music with Dmitri Alexeev.

Shile Liu

Before studying at the Royal College of Music, Shile studied piano performance at Xiamen University in China. He has performed in Kulangsu Concert Hall, Banlam Grand Theatre and Xiamen University Art College Concert Hall. He was also the accompanist of the Dream Children's Choir. He participated in the 13th China International Chorus Festival with the choir and won second prize. As a piano teacher, his students have won many awards in well-known piano competitions. Shile was awarded teaching prizes, including Kyoto International Music Competition, the International Franz Liszt Piano Competition (China Region) and Seiler & Samick Piano Competition. Shile has taken part in many songs and concerto competitions as an accompanist at the RCM, and also external activities, such as West London Festival and Hurn Court Opera Singing Competition.

Yi-Fang Chen

Taiwanese cellist Yi-Fang Chen is a second year master's student studying with Raphael Wallfisch at the Royal College of Music. Apart from RCM chamber music concerts, she has also played as a chamber musician in various music festivals such as Alison Baltic Festival, Aurora Masterclass and Cello Course Tereglio. She has also played in masterclasses conducted by Sebastian Comberti, Roel Dieltiens, Li-Wei Qin and Wen-Sinn Yang amongst others. Her studies are generously supported by Peng Yao Trust.

Ler Ler Ma

Ler Ler Ma is currently in her fourth year of pursuing a Bachelor's in Violin Performance with Ani Schnarch at the Royal College of Music, where she is a Kit and John Gander Award Holder. She studied in the Yehudi Menuhin School with Boris Kucharsky from 2012 to 2016. In Singapore, she was awarded Bronze in the Raffles Music Competition. She has had many opportunities to perform in concert halls such as the Wigmore Hall and Queen Alexandra's House in London, and the Chapelle Notre Dame de Creaz d'Asse. Over the summer, she performed the Butterfly Lovers Violin Concerto, accompanied by orchestra, in Johor Bahru and Muar, Malaysia. She has taken part in many masterclasses and courses, where she has been tutored by world-class musicians like Aaron Rosand, Zakhar Bron, Shlomo Mintz, and Ani Kavafian. She currently plays on a 1925 William Hill violin on generous loan from the Royal College of Music.

The next Saint Mary Abbots concert will be on Friday 8 November featuring works by Prokofiev, Ravel and Liszt.



RCM WIND ENSEMBLE

Friday 1 November 2019

7.30pm | Amaryllis Fleming Concert Hall

Simon Channing director

Avi Taler conductor

RCM Wind Ensemble



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RCM WIND ENSEMBLE

Friday 1 November 2019, 7.30pm | Amaryllis Fleming Concert Hall

Simon Channing director

Avi Taler conductor*

RCM Wind Ensemble

Beethoven (1770–1827)	Octet in E flat major op 103 <i>i Allegro</i> <i>ii Andante</i> <i>iii Menuetto</i> <i>iv Presto</i>	(22')
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Zacharias Wolfe (b1996)	Clouded Vision*	(12')
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Tõnu Kõrvits (b 1969)	Landscapes From A Night Train <i>i Motions</i> <i>ii Refelections</i> <i>iii Morning Bells</i>	(13')
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INTERVAL

R Strauss (1864–1949)	Sonatina no 1 in F major 'Aus der Werkstatt eines Invaliden' TrV 288 <i>i Allegro moderato</i> <i>ii Romanze und Menuetto:</i> <i>Andante – Tempo di Menuetto</i> <i>iii Finale: Molto allegro</i>	(35')
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Beethoven Octet in E flat major op 103

Beethoven composed this wind octet – written for two oboes, two clarinets, two horns and two bassoons – in 1792 shortly before he left his hometown of Bonn for Vienna. The work was first published in 1795, rewritten by Beethoven as a string quintet (in E flat major op 4). It wasn't published in its original version, as a wind octet, until after Beethoven's death.

Zacharias Wolfe Clouded Vision

This piece comes from that place inside of you which you only know through listening carefully. That part which is empty, full of nothing and buried under the weight of muddied water. It comes from the feeling of losing sight of shore and from the sustained weight of sadness stemming from losing parts of your identity. But it is also about the point where you start feeling sand between your toes again after a long swim, not having been able to see because of all the fog on the water.

© Zacharias Wolfe

Tõnu Kõrvits Landscapes From A Night Train

Tõnu Kõrvits's earliest published works date from his student years at the Estonian Academy from which he graduated in 1994. Since then he has written for the full array of media and numerous film scores. *Landscapes From A Night Train* was written in 2011 and is scored for saxophone ensemble.

R Strauss Sonatina no 1 in F major

In 1941 Strauss and his family moved to their house in Vienna. Sonatina no 1 was written between February and July of 1943, initially during a period of convalescence from a bout of influenza (hence the subtitle 'From an invalid's workshop'). Strauss had commented in a letter to his parents in 1900 that he no longer considered a scoring of just double woodwind against four horns to be acceptable. As if at last to set the matter straight, he enlarged the clarinet department in this work to include a C clarinet, basset horn and a bass clarinet.

Simon Channing

After graduating from Cambridge University with a degree in English, Simon Channing worked regularly as a freelance flautist with the English Chamber Orchestra, Royal Philharmonic Orchestra, London Symphony Orchestra and London Philharmonic Orchestra, before joining the London Philharmonic Orchestra as sub-principal flute in 1988. He was a member of the orchestra for eight years, including three as chairman, and his wide orchestral experience has included playing for many of the world's great conductors, including Solti, Tennstedt, Mehta, Haitink and Rattle. In 1997 he was granted a year's sabbatical by the London Philharmonic Orchestra to become Head of Woodwind, Brass and Percussion at the Hong Kong Academy for Performing Arts, before returning to London as Head of Performance Planning at the Royal College of Music. He became Head of Woodwind at the RCM in 2010. Simon is a Governor of the Purcell School. Simon was awarded the Fellowship of the Royal College of Music in March 2019, conferred on him by His Royal Highness The Prince of Wales.

Avi Taler

Avi Taler began piano and choral training at the age of six. In 2016 he completed his orchestral conducting degree in the Buchmann-Mehta School of Music in Tel-Aviv University in the classes of Vag Papian, Yi-An Xu, Yoav Talmi and Ronen Borshevsky. In 2018 he completed his Master of Music in choral conducting with Ronen Borshevsky. Avi has held various educational positions, including conductor of advanced municipal youth concert bands and mentoring chamber ensembles and choirs in Israel. Avi is now a second year postgraduate student at the Royal College of Music studying conducting with Peter Stark, Howard Williams and Martyn Brabbins. He is the Polonsky Award Holder, supported by Dr Polonsky. He is also a fellow of the Selma Manders and B'nai B'rith Leo Baeck (London) Lodge Scholarships and the Colton Foundation. He was earlier supported by the America-Israel Culture Foundation, the Ashdod Foundation and the Or-Shalom Memorial Trust. Avi holds the Bob and Beryl Bursary for Young Conductors at the Havant Symphony Orchestra for 2019–20, where he will assist conductor Jonathan Butcher.

Zacharias Wolfe

Zacharias Wolfe is a Swedish composer and oboist studying his undergraduate degree in composition at the Royal College of Music under the tutelage of Haris Kittos. He previously studied a joint degree in oboe and composition where his main teacher was Olivier Stankiewicz (oboe) who he continues to learn with. Zacharias is generously supported by a Keith Poole Award. As a composer and performer Zacharias' main interest is working across genres and art forms, this has led him to work with film makers, artists, fashion designers and musicians. His music has been performed at the Royal College of Art and Kalv Festival. He has also created his own sound installation *Outside In*, exploring existential and stoistic philosophies and our relationship to space through the use of sound. For his own compositions he has a passion for altering instruments, as seen in his recent piece *A voice within* for prepared violin exploring different nuances of noise. He has recently been awarded a grant to study experimental music in Camp, France, together with members of the ensemble Apartment House. Besides his main teacher Haris Kittos, he has also worked with composers and teachers such as Pär Mårtensson and Pierluigi Billone.

RCM Wind Ensemble

The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College, and they are directed by the Head of Woodwind, Simon Channing. The Ensemble often take its performances outside College to venues including St Bartholomew-the-Great.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Flute

Marco Leung
Laura Pahkel (alto)

Oboe

Bingliang Liu
Poppy Webb-Taylor
David Hedley
Kara Battley

Clarinet

Fran Cervera (E flat)
Meline Le Calvez
(bass & basset)
Carlos Caballero
Magdalena Krstevska
Diogo Bandola
Robbie Marrs (bass)

Bassoon

Julia Flint
Yangjun Lin
Fran Warren (contra)
Amy Thompson
Zac Moxon (contra)

Horn

Kristina Yumerska
Bertille Cascio
Alexander Boukikov
Ludovico Maletti

Double Bass

Danny Cleave

Percussion

James Burton
Will Rowling

Saxophone

Louis Stanhope
(sopranino)
Simone Geda (sop)
Ash Brand (sop)
Rianna Henriques (alto)
Matthew Borneman (alto)
Brendan Korey (alto)
Yude Zhang (tenor)
Louisa Kataria (tenor)
Victoria Paspalas (tenor)
Agnija Silicka (bari)
Daniel Poole (bari)
Shannon Asplen (bari)

Personnel correct at the
time of going to print.

UNIVERSITÄT DER KÜNSTE BERLIN

Tuesday 12 November 2019, 7.30pm | Amaryllis Fleming Concert Hall

Steven Sloane conductor

RCM string players

Universität der Künste Berlin

Royal Conservatoire The Hague

Codarts Rotterdam

Mayu Nihei violin

Blacher Concertante Musik

Bruch Violin Concerto no 1 in G minor op 26

Tchaikovsky Symphony no 6 in B minor op 74 'Pathétique'

In this special collaborative concert led by esteemed American conductor Steven Sloane, RCM string players, together with musicians from the Royal Conservatoire The Hague and Codarts Rotterdam, join the Universität der Künste Berlin on its symphony orchestra tour.

Programme highlights include Blacher's playful Concertante Musik and Tchaikovsky's final work, the Pathétique Symphony, which the composer himself deemed 'the best thing I ever composed or shall compose'.

£5, £8 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



SACCONI QUARTET
Friday 1 November, 6.15pm
Recital Hall



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Programme details correct at time of going to print.

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SACCONI QUARTET

Friday 1 November, 6.15pm

Recital Hall

For tonight's concert, we welcome back the RCM Quartet in Association, the Sacconi Quartet, for another evening of exceptional string playing.

Rachmaninov's String Quartet no 1 – one of two that the Russian composer began early in his career and never finished – is seldom performed today and promises a little-known treat for fans of the composer. Helen Grime's contemporary, organic take on the form follows, before the ensemble is joined by RCM clarinettist Anna Webster for a performance of Brahms' Clarinet Quintet.

Rachmaninov (1873–1943)	String Quartet no 1 <i>i Romance</i> <i>ii Scherzo</i>	11'
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Helen Grime (b 1981)	String Quartet	15'
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Sacconi Quartet

Ben Hancox, **Hannah Dawson** violin | **Robin Ashwell** viola | **Cara Berridge** cello

* * *

Brahms (1833–1897)	Clarinet Quintet in B minor op 115 <i>i Allegro</i> <i>ii Adagio</i> <i>iii Andantino – Presto non assai, ma con sentimento</i> <i>iv Con moto</i>	37'
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Sacconi Quartet | **Anna Webster** clarinet

Rachmaninov String Quartet no 1

Sergei Rachmaninov, beloved as one of the last composer-pianists in the Romantic tradition completed the two movements of his String Quartet no 1 in G minor in the summer of 1890. Studying counterpoint with Taneyev and harmony with Arensky in the St Petersburg Conservatory at the time, it is quite probable that Arensky had assigned the young student Rachmaninov the task of writing a string quartet. It was his first step into the realm of writing chamber music, a genre he didn't furnish heavily, though he did write two piano trios, one other unfinished string quartet and a sonata for cello and piano. The two completed movements were first performed in a string orchestra arrangement at the Moscow Conservatory in 1891, but the original quartet arrangement was not premiered publicly until 1945 by the Beethoven Quartet in Moscow.

The *Romance* sighs with the sorrow typically associated with Rachmaninov's music, and while hinting at the richer chromaticism he would become famous for employing later in his career, the movement does suggest a strong influence of Tchaikovsky's style. The *Scherzo*, deft and dance-like provides an attractive contrast making effective use of colourful pizzicati.

© Peter Regan

Helen Grime String Quartet

When I was approached to write a piece for the Edinburgh Quartet I was delighted. I had wanted to write a string quartet for quite some time and was waiting for the right time and opportunity to do so. The string quartet has one of the richest repertoire and history behind it, so for me, one of the main challenges was letting go of all those associations and approaching it like I would for any other combination. I am not a string player, which has its advantages and disadvantages. Although I'm constantly thinking of the technical challenges and making the music playable, not actually being able to play can be freeing, leading you to take musical risks that you might not take otherwise. I came to the string quartet after writing a lot of chamber music for strings, including two piano trios (a combination which I found equally daunting) and a string sextet.

This is the first piece I have completed since having my son, Samuel, last August. This has been an emotionally rich and creative time for me and although I started the piece (about a minute or so) when pregnant, most has been written this year. I'm unsure if this has affected the piece or not, but interestingly the form of the piece (which was quite carefully planned beforehand) underwent quite a huge change when I began composing again.

The piece is in three movements, but they all run together without a break, the material of the new movement overlapping with the end of the previous one. My music tends to be very organic generally and this is very much true of the quartet. The speeds of each movement are very closely related to create seamless links between ideas and there are also very strong links between the musical material in each movement. To some extent, I imagined the piece in one long movement and I think this will come over to the listener.

The first movement opens with a fast duo for the second violin and viola – different pairings are a feature of the piece in general – and ends with a duo for first violin and cello. The second movement is by far the longest of the three and the third movement is a sort of *moto perpetuo*, featuring virtuoso writing for each instrument.

© Helen Grime (note written in 2014)

Brahms Clarinet Quintet in B minor op 115

In late 1890, Johannes Brahms declared his career as a composer at an end. However, after listening to the clarinetist Richard Mühlfeld during a visit to Meiningen in 1891, Brahms was so inspired that his interest in writing chamber works was revived. He re-emerged from a year-long lethargy with two compositions for clarinet, one of them being the Clarinet Quintet in B minor op 115.

The overall atmosphere of this quartet could be described as melancholic and autumnal, perhaps thanks to its constant sliding between the major and minor modes, first introduced by the clarinet's entry with its tantalising D-major arpeggio before stating the key B minor. Yet the music is sporadically energised by rhapsodic, wild gestures and flickering textures. Typical examples of this energy are the buzzing triplet textures in the first movement, the embellishments in the middle of the slow movement, or the *Presto* section of in the third movement. As for the final movement, it seems that Brahms modelled it after Mozart: both include a theme and five variations, the last of which returns full circle to the opening theme of the quintet.

© Quoc Nguyen

Sacconi Quartet

The award-winning Sacconi Quartet are recognised for their unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Formed in 2001, their four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. The Sacconi is Quartet in Association at the Royal College of Music.

The 2019-20 season sees the quartet make their debuts in Russia (with Peter Donohoe), Mexico (with Freddy Kempf) and Lebanon (Al Bustan Festival). They return to Wigmore Hall for three concerts, perform two northern UK tours, perform at festivals including Swaledale, Canterbury, Monkstown, Egerton, Lakeside Chamber Music and Nailsworth, and tour with pianist Freddy Kempf. Firm advocates of new music, the Sacconi will also give the world premieres of new quartets by Judith Bingham, Roxanna Panufnik and John Woolrich. 2019 saw the twelfth year of the Sacconi Chamber Music Festival in Folkestone, and featured collaborations with pianist Tom Poster and violist Philip Dukes.

The name Sacconi Quartet comes from the outstanding twentieth-century Italian luthier and restorer Simone Sacconi, whose book *The Secrets of Stradivari* is considered an indispensable reference for violin makers. Robin is indebted to Ellen Solomon for the use of his viola. Ben, Hannah & Cara have all been generously loaned their instruments by the Royal Society of Musicians, a charity which helps musicians in need, for which they are extremely grateful. The Sacconi Quartet celebrates its 20th Anniversary in 2021.

Anna Webster

Born in Liverpool, Anna Webster is currently studying for a Master's degree as a clarinetist at the Royal College of Music with Richard Hosford, Tim Lines, Janet Hilton and Barnaby Robson. Whilst studying at the RCM, Anna has won the RCM Clarinet Prize and Solo Woodwind Competition. In the summer of 2019, Anna was a fellow at the Music Academy of the West working with musicians Marin Alsop, Thomas Adès, Claire Chase, and Daniel Harding, and participating in collaborative projects with the London Symphony Orchestra. In past years Anna has also participated in the Voksenassen Summer Winds Academy and the Vancouver Symphony Orchestral Institute. Anna is a Wilkins-Mackerras scholar at the RCM and is also grateful for the support of the Countess of Munster Musical Trust.

ESSENTIAL BARTÓK II

Monday 4 November, 6.15pm | Recital Hall

Owen Ho Time and Telos (world premiere)

Hannah Kendall Vera

Bartók String Quartet no 5 in B flat Sz 102

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

THE GIFT OF MUSIC

Monday 4 November, 7.30pm | Amaryllis Fleming Concert Hall

Ashley Solomon director

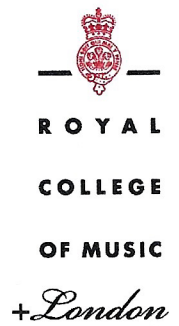
CPE Bach Concerto for flute, strings and continuo in D minor H 426

Telemann Paris Quartet no 1 in G major, 1730 edition

Rameau Suite from Dardanus, tragédie en musique

CPE Bach & Handel Advent Cantata

Tickets free but required | RCM Box Office 020 7591 4314
www.rcm.ac.uk/events



Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 2 November 2019, 3pm
West Parry Room

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.

- 3.00 Berniya Hamie *cello* (pupil of Leandro)
Haydn Cello Concerto no1 in C *i Moderato*
Shostakovich Cello Sonata in D minor op40 ii *Allegro*
- 3.10 Miriam Grant *violin* (pupil of Lutsia Ibragimova)
Sarasate Malaguena
- 3.20 Finn Kjaergaard *violin* (pupil of Chris Hiron)
Kreisler Caprice Viennois
- 3.30 Orchid Harvey *violin* (pupil of Eri Konii)
Wieniawski Scherzo Tarentelle op16
Bach Sonata no1 in G minor BWV 1001 *i Adagio*
- 3.40 Claudia Mambery *piano* (pupil of Claudia Schurr)
Bach Italian Concerto BWV 971
- 3.50 Juliet Gray *flute* (pupil of Andrea Charles)
Piazzolla Histoire du Tango - Café 1930

- 4.00 Ana Neves *violin* (pupil of Esther King Smith)
Beethoven Romance in F
- 4.10 Inez Karlsson *cello* (pupil of Michal Kaznowski)
Fauré *Élégie*
- 4.20 Imaan Kashim *violin* (pupil of Viktoria Grigoreva)
Paganini Caprice no20 in D
- 4.30 Sophia Mambery *piano* (pupil of Claudia Schurr)
Schumann Abegg Variations op1
Theme, Variations, Cantabile, Finale alla Fantasia
- 4.40 Isabell Karlsson *violin* (pupil of Ani Schnarch)
Bach Partita no2 in D Minor BWV 1004 *iv Giga*
- 4.50 Sarah Pennington *horn* (pupil of Susan Dent)
Bissill Lone Call and Charge



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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Katie Walters *Administrative Coordinator*
John Mitchell *Performance Manager*



Junior Department
Soloists Concert

Saturday 2 November 2019, 5.30pm
Amaryllis Fleming Concert Hall

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Isaac Harari <i>percussion</i> Rob Smith (b.1968)	Breaking Point	4'
Ignacy Stefanowicz <i>violin</i> Młynarski (1870-1935)	Polonaise in D Major	4.5'
Betania Johnny <i>violin</i> Sarasate (1844-1908)	Danza Playera op23 no1	5'
Freddie Ball <i>trumpet</i> Haydn (1732-1809)	Trumpet Concerto Hob. VIIe:1 <i>i Allegro</i>	5'
Simon Skovgaard <i>piano</i> Debussy (1862-1918)	La Fille Aux Cheveux de Lin Les Tierces Alternées	3' 3'
Theodore Elwes <i>violin</i> Frank (1822-1890)	Sonata in A Major <i>ii Allegro</i>	8'

Emily Fraser <i>viola</i> Brahms (1833-1897)	Sonata in E flat op120 no2 <i>i Allegro Amabile</i>	10'
Lily Harwood <i>violin</i> Szymanowski (1882-1937)	La Fontaine D'Arathuse	5.5'
Amy-Jo Gilbert <i>violin</i> Gardel (1890-1935) Arr. John Williams	Tango (Por Una Cabeza)	4.5'
James Dew <i>cello</i> Mark Summer (b.1958)	Julie-O	4'
Neil Dixon <i>violin</i> Saint Saens (1835-1921)	Introduction and Rondo Capriccioso	9'

Many thanks to **Craig White** *piano*
and to the following RCMJD teachers:

Phillip Bainbridge, Sarah-Jane Bradley, Michal Cwizewicz,
Erica Dearing, Sarah Drury, Viktoria Grigoreva, James Halsey, Jianing Kong,
Alix Lagasse, Cameron Sinclair, Joo Yeon Sir, Simon Smith,

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Francis Poulenc

7th January 1899 – 30 January 1963

‘Voyages’

First steps

Die Nebensonnen
La chèvre du Thibet
La sauterelle
La souris

Ed Jowle & Dylan Perez
Andrew Brown & Christina Lawrie
Andrew Brown & Christina Lawrie
Andrew Brown & Christina Lawrie

Finding a Voice

Main dominée par le Coeur
Fagnes de Wallonie
Madrigal
La Maîtresse volage
Invocation aux parques
La belle jeunesse

Lucie Curé & Sebastian Wybrew
Stephanie Hershaw & Sebastian Wybrew
Ed Jowle & Sebastian Wybrew
Lucie Curé & Sebastian Wybrew
Ed Jowle & Sebastian Wybrew
Lucie Curé & Sebastian Wybrew

Parisiana

NS

Montparnasse
La grenouille
Avant le cinema
Joueur de bugle
Vous n'écrivez plus
Hôtel
Voyage à Paris

Maria Hegele & Christina Lawrie
Emma Roberts & Christina Lawrie
Katy Thomson & Dylan Perez
Theo Uggle & Dylan Perez
Lucie Curé & Dylan Perez
Emilia Utter Mangsbo (Tutti on 'Paris joli') & Dylan Perez
Emilia Utter Mangsbo & Dylan Perez

Spiritual 'enlightenment'

Tu vois le feu du soir

Laurence Kilsby & Sebastian Wybrew

War

NS

C
Fêtes galantes
La Dame d'André
Mon cadavre est doux comme un gant
Violon
Mutation

Laurence Kilsby & Sebastian Wybrew
Ffion Edwards & Christina Lawrie
Maria Hegele & Dylan Perez
Ffion Edwards & Dylan Perez
Emma Roberts & Dylan Perez
Chris Mosz & Christina Lawrie

Vers le Sud
Dernier Poème
Bleuet
15ieme Improvisation
Reine des mouettes
C'est ainsi que es
Paganini

Andrew Brown & Christina Lawrie
Alice Bell & Sebastian Wybrew
Laurence Kilsby & Sebastian Wybrew
Dylan Perez
Stephanie Edwards & Christina Lawrie
Katy Thomson & Christina Lawrie
Ffion Edwards & Christina Lawrie

À la recherche

La Dame de Monte Carlo

Janis Kelly & Sebastian Wybrew

Epilogue

Fancy

Edward Jowle & Christina Lawrie

Les Chemins de l'amour

Lucie Curé & Dylan Perez

Singers song breakdown:

Ed Jowle

Die Nebensonnen, Invocation aux parques, Madrigal,
Fancy

Andrew Brown
jeunesse,

La chèvre du Thibet, La sauterelle, La souris, La belle

Stephanie Hershaw
mouettes

Vers le Sud
Fagnes de Wallonie, Reine des

Laurence Kilsby

Tu vois le feu du soir, C, Bleuet

Maria Hegele

Montparnasse, La Dame d'André,

Emma Roberts

La grenouille, Violon

Lucie Curé

Main dominée par le coeur, La Maîtresse volage, Vous

n'écrivez plus, Les Chemins de l'amour

Theo Ugglä

Joueur de bugle

Chris

Mosz

Mutation

Emilia Utter Mangsbo

Hôtel, Voyage à Paris

Ffion Edwards

Fêtes galantes, Mon cadavre est doux comme un gant,

Paganini

Katy Thomson

Avant le cinéma, C'est ainsi que tu es

Alice Bell

Dernier Poème

Janis Kelly

La Dame de Monte Carlo



ROYAL
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London

MORE MUSIC:
ESSENTIAL BARTÓK
Monday 4 November 2019
6.15pm | Recital Hall

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ESSENTIAL BARTÓK

Monday 4 November, 6.15pm

Recital Hall

Welcome to tonight's concert, part of our Essential Bartók series, where the Morassi Quartet explore the fifth, and most virtuosic, of the composer's string quartets. This evening's concert also contains two contemporary pieces: a new work from RCM composer Owen Ho and RCM alumna Hannah Kendall's restless but beautifully crafted composition, *Vera*.

Owen Ho (b 1995)	Time and Telos (world premiere)	10'
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Hannah Kendall (b 1984)	<i>Vera</i>	8'
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Lewis Graham clarinet | **Eliza Scott** violin | **Sergio Insuasti** viola
Jaclyn Rosenfeld cello

* * *

Bartók (1881–1945)	String Quartet no 5 in B flat Sz 102 <i>i Allegro</i> <i>ii Adagio molto</i> <i>iii Scherzo</i> <i>iv Andante</i> <i>v Finale</i>	30'
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Morassi Quartet

Natasha Humphries violin | **Katie Mazur** violin | **Toby Warr** viola
Izabela Stefanska cello

Owen Ho Time and Telos (world premiere)

Time and Telos explores two phenomena: when time loses its nominal existence and when telos turns into a goal-less pursuit. What is left is the questioning of nature, both around and inside us. Like humans, in face of the inexplicable, the music governs itself by proportions that are only found, not devised. The work lasts ten minutes, but could have lasted any length.

© Owen Ho

Hannah Kendall Vera

The melodic and harmonic material in this piece was generated through a 12-tone row. In the first instance, the 'white notes' (as on the piano) were removed from the series in order and the opening playful section is based on these notes only. These pitches, but in retrograde, also form the basis of the clarinet line when it first enters. The remaining notes of the prime row are introduced for the first time in the following 'still' section and as these pitches inflect the harmony in-turn, a much heavier and darker effect is created. Each instrument is then given a solo before coming back together for a calmer replay of the opening.

© Hannah Kendall

Bartók String Quartet no 5 in B flat Sz 102

As a composer, Bartók is most clearly defined by his search for his own unique musical language. At the heart of it was the composer's passion for folk music, blending the stories and sounds of his native Hungary with more traditional classical forms and structures.

A product of classical Western training raised with the totemic models of Brahms, Wagner and Strauss, Bartók also employed the use of mathematical sequences including the Fibonacci sequence, and displacement of bar lines and accents between each instrument, in conscious rejection of these Romantic ideals. The effect is powerful, thrilling and often unnerving, as well as providing a panoply of technical challenges for its interpreters.

Of his six string quartets, Bartók's fifth is arguably the most ambitious and experimental. In five movements, it employs an arching superstructure, sandwiching the central *Scherzo* by slow movements, and in turn by driving, quick movements at the start and finish. These outer movements, frantic and vigorous, contrast with the expansive chromatic lyricism of the second and fourth. For the very centre of his quartet, Bartók employs a traditional three-part scherzo form, momentarily betraying his fond nostalgia for the forms of earlier times.

© Soh-Yon Kim (abbr Ed Denham)

Owen Ho

Praised as highly imaginative and interesting, Owen won the Association of English Singers and Speakers Song Writing Competition for Composers in 2019 and the Arcubus Ensemble Call for Scores in 2020. Listed on the Contemporary Music for All Library, Owen's music has been performed across the UK, Romania and Hong Kong. In 2019, he participated in the MusicFest Aberystwyth as a composer and conductor, supported by Friends of MusicFest Bursary. Owen also directs the Goodensemble Orchestra in central London. Highlights include appearances in Bloomsbury Festival, performing Mahler's *Das Lied von der Erde* and symphonies by Beethoven and Mendelssohn. Owen is completing a Master's degree at the Royal College of Music with support of the Hong Kong Scholarship for Excellence Scheme.

Lewis Graham

Lewis Graham is currently in his fourth year of undergraduate studies at the Royal College of Music, learning with Timothy Lines, Barnaby Robson and Richard Hosford (clarinet), and Michael Harris and Paul Richards (bass clarinet). He is a Herbert Howells and Thomas Fielden Scholar. Lewis has performed with a variety of ensembles including the London Mozart Players, National Youth Orchestra of Great Britain and National Youth Orchestra of Scotland. He has worked under world class conductors including Sir Mark Elder, John Wilson and Edward Gardner. He currently plays with English National Opera as part of their Evolve student scheme. Lewis has participated in masterclasses with Romain Guyot, Andreas Sunden, Bjorn Nyman, Fredrik Fors and Maximiliano Martin. As a soloist, Lewis was awarded the Yamaha Clarinet Prize in the RCM Solo Woodwind Competition in 2016. He recently performed as a soloist with the RCM Symphony Orchestra for Mozart's *Sinfonia Concertante*.

Eliza Scott

Hailing from rural Australia, Eliza Scott completed her undergraduate studies at the Queensland Conservatorium, Griffith University where she was the recipient of major prizes including the Owen Fletcher Postgraduate award and the Matilda Jane Aplin Award. In 2017, Eliza received First Class Honours and the University Medal. A passionate orchestral musician, she regularly performs with the Queensland Symphony Orchestra, the Southern Cross Soloists, and has been the principal second violin of the Australian Youth Orchestra in both 2018 and 2019. Currently, she is undertaking her Master of Performance degree at the Royal College of Music where her studies have been supported by the Australian Government through the Australia Council for the Arts.

Sergio Insuasti

Sergio Insuasti is an Australian violist, is studying for a Master of Performance degree at the Royal College of Music, under the tutelage of Jonathan Barritt. Since the age of 14, Sergio studied viola with renowned Australian teachers, such as Alex Todicescu, Roger Benedict and Justin Williams. Prior to studying at the Sydney Conservatorium of Music, Sergio gained orchestral experience at a young age, being selected as principal viola of the SBS Youth Orchestra at the age of 15. He has performed as principal viola for Penrith Symphony Orchestra, Sydney Youth Orchestra and Australian Youth Orchestra programmes. Sergio has attended masterclasses and workshops in Australia and overseas, participating in the 2017 International Viola Congress in Wellington, where he performed for Elias Goldstein and Felix Ungar. Sergio has also performed with and for world- renowned violists such as Tobias Lea, William Coleman, Mark Tikh and Caroline Henbest.

Jaclyn Rosenfeld

Jaclyn Rosenfeld is a British cellist studying at the Royal College of Music. At the College she regularly performs with the New Perspectives ensemble and collaborates with RCM composers. Prior to her studies at the RCM, Jaclyn read Music at Trinity College Cambridge, during which time she played under conductors Nicholas Collon and Sir Roger Norrington. A former principal cello of the National Youth Chamber Orchestra of Great Britain, Jaclyn has also had the privilege of taking part in masterclasses with eminent cellists including Hannah Roberts, Gemma Rosefield and David Waterman. After graduating from Cambridge, Jaclyn went to Germany to study cello with Julius Berger at the Leopold-Mozart-Zentrum der Universität Augsburg, as an exchange-scholar of the Studienstiftung des Deutschen Volkes. Jaclyn's upcoming engagements include an appearance at the Victoria and Albert Museum Friday 22 November, for which she will curate and deliver a lecture-recital on hidden histories of gender in classical music.

Morassi Quartet

The Morassi Quartet is a newly-formed ensemble at the Royal College of Music made up of four dynamic young musicians: Natasha Humphries, Katie Mazur, Toby Warr and Iza Stefańska. They are currently in their second year of undergraduate studies. Since forming in September 2018, the quartet has already taken an active part in chamber music at the RCM. Highlights include playing Beethoven's String Quartet no 4 in C minor op 18 in a string chamber music masterclass with Head of Strings Mark Messenger, and performing the first movement of Haydn's 'Fifths' Quartet in the Amaryllis Fleming Concert Hall, as part of the annual string celebration Super String Sunday. It has had the privilege of working with a number of dedicated chamber musicians, including Mark Messenger, Gabrielle Lester, and Yuri Zhislin.

RCM BRASS ENSEMBLE

Friday 29 November, 7.30pm | Amaryllis Fleming Concert Hall

Nigel Black director
RCM Brass Ensemble

RCM brass players take to the stage to present a rousing programme of varied works arranged for ensemble.

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

ARTIST DIPLOMA SHOWCASE

Thursday 5 December, 7.30pm | Amaryllis Fleming Concert Hall

Ravel La Valse
Ravel Miroirs
Boccherini Cello Sonata in A major g 13

In this varied concert, musicians from the Artist Diploma in Performance programme showcase their honed skills with a range of impressive solo performances. The Artist Diploma in Performance is designed for talented students who wish to work intensively on solo performance as a prelude to entering the music profession.

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Programme details correct at time of going to print.

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Geoffrey Richards HonRCM
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EUROPEAN HORIZONS: RCM AT THE
AUSTRIAN CULTURAL FORUM
Monday 4 November, 1.05pm

EUROPEAN HORIZONS: RCM AT THE AUSTRIAN CULTURAL FORUM

Monday 4 November, 1.05pm

Welcome to today's lunchtime concert where students from the Royal College of Music perform solo and chamber works by JS Bach, Chopin and Franck.

JS Bach (1685–1750)	Sonata for violin and keyboard no 3 in E major BWV 1016	16'
	<i>i Adagio</i>	
	<i>ii Allegro</i>	
	<i>iii Adagio ma non tanto</i>	
	<i>iv Allegro</i>	

Sherry Shen violin MPerf2 | **Iakov Zhurkin** piano MPerf2

* * *

Chopin (1810–1849)	Etude for piano no 5 in G flat major op 10/5	2'
	Etude for piano no 16 in A minor op 25/4	2'
	Nocturne for piano no 8 in D flat major op 27/2	6'
	Scherzo for piano no 3 in C sharp minor op 39	7'

Nataly Ganina piano BMus4

* * *

Franck (1822–1890)	Sonata for violin and piano A major FWV 8	15'
	<i>i Allegretto ben moderato</i>	
	<i>ii Allegro</i>	

Juhee Yang violin MPerf1 | **Kumi Matsuo** piano

Sherry Shen

Sherry Shen was born in China, where, after completing her first masters, she performed in Beijing, Shanghai, Hong Kong and Singapore with the Chinese Opera. She was also principal second violin in China's first professional chamber ensemble, the Alexander Chamber Orchestra in Nanjing. Sherry is currently studying for her Master of Performance at the Royal College of Music. In addition to performing with the RCM Symphony Orchestra and various chamber ensembles, she is in demand on the metropolitan classical music circuit, appearing regularly with the London City Philharmonic, the London Firebird Orchestra, and the Hornton Chamber Orchestra.

Iakov Zhurkin

Iakov Zhurkin acquired his bachelor degree at Moscow's prestigious institutions of education, including Academic Musical College of Tchaikovsky and Moscow State Conservatory of Tchaikovsky. He started to work as accompanist during his studies at Moscow Conservatory and continued this work after he graduated from the Conservatory in 2014. Iakov has participated in many competitions and recitals internationally including Italy, USA and Japan. Although Iakov performs as an accompanist and in ensembles, his main specialism is solo performance at the Royal College of Music studying with Nigel Clayton.

Nataly Ganina

Nataly is currently in her final year of her Bachelor's degree at the Royal College of Music studying under the tutelage of Nigel Clayton. Nataly began her piano studies at Riga, Latvia at the age of five and after winning the local competition Talent of Latvia she gave her first solo concert in 2012 in the Golden Hall of Riga Latvian society. In 2014, after receiving a Diploma of Distinction at the Chopin International Piano Competition, she was honoured with an opportunity to participate in the international masterclass series by chairman of the jury, Lauri Vainmaa. Since then she has regularly participated in many competitions and masterclasses in Latvia and abroad. Nataly has participated in masterclasses of Dmitri Bashkirov, Ivori Ilja, and others. She graduated from Jurmala Secondary Music School where she studied with Artur Cinguev who graduated from the Tchaikovsky Moscow State Conservatory, class of Elisso Virsaladze. Apart from her solo career, Nataly has played in chamber ensembles, especially piano trios and quartets. She has performed with Latvian National Symphony Orchestra as well as chamber orchestra Kremerata Baltica.

Juhee Yang

South Korean violinist Juhee Yang has given solo recitals and chamber performances in venues such as Wigmore, Cadogan, Queen Elizabeth and Royal Festival Halls, Watford Colosseum, St Paul's Cathedral and major concert halls in Seoul. Juhee won the Korea Festival Chamber Orchestra, CBS Music, Ceramic Palace Hall and Haneum competitions in Seoul amongst others and the Leaver's Award in honour of Arthur Felsenstein. She gave performances at the Leeds International Concert Season and the Annual Young Artist Concert in Seoul following an invitation to a concert tour in New Caledonia. Earlier this year, she performed the Sibelius Violin Concerto with the RCM Philharmonic under the baton of Maxim Vengerov, won the RCM Violin Competition and also became a Boise Foundation Scholar. After moving to England at the age of three, Juhee was awarded a full scholarship at the Purcell School of Music aged nine. She then attended the Yewon School in Seoul before coming back to continue her studies in London with Itzhak Rashkovsky. Currently on a full scholarship at the RCM with Mark Messenger, she is grateful for the generous support of the Soiree d'Or Scholar Foundation, Kathleen Trust, Albert Cooper Trust and Talent Unlimited.

Kumi Matsuo

Kumi was born in Tokyo. Winner of the 5th Louisiana International Piano Competition, she has also won Second Prize at the 75th Music Competition of Japan, Third Prize at the 22nd Ferrol International Piano Competition and First Prize at the 6th Isidor Bajic International Piano Competition. After graduating from the Toho Gakuen School of Music, she moved to London to further her study at the Royal College of Music where she gained a Master of Music in Performance and an Artist Diploma. Her study was generously supported by the Charles Napper Award, the Russell Gander Award and the Rohm Music Foundation. During her study at the Royal College of Music, Kumi performed Ravel's Piano Concerto for Left Hand with RCM Sinfonietta conducted by Peter Stark, Schnittke's Concerto Grosso No. 1 with RCM Chamber Orchestra under Vladimir Jurowski and Prokofiev's 3rd Piano Concerto with RCM Symphony Orchestra conducted by Martin André. Kumi has finished the Anthony Saltmarsh Junior Fellow in Accompaniment at the Royal College of Music.

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

The next concert at the Austrian Cultural Forum will be on Monday 18 November featuring works by Mozart, Mendelssohn, Sebastian Fagerlund and Chausson.



THE GIFT OF MUSIC

Monday 4 November, 7.30pm

Amaryllis Fleming Concert Hall

Ashley Solomon director/solo flute

RCM Baroque Orchestra

THE GIFT OF MUSIC

Monday 4 November, 7.30pm

Amaryllis Fleming Concert Hall

Ashley Solomon director/solo flute

RCM Baroque Orchestra

This term's Gift of Music concert is focusing on some of our earliest collections of manuscripts and early printed scores.

At its foundation the Royal College of Music acquired a large number of music manuscripts and scores to support the teaching in the College. These still form the core of our Special Collections. The two largest collections were the libraries of the Concerts of Antient Music, given to the College by Her Majesty Queen Victoria; and the Sacred Harmonic Society, purchased for the college by a group of philanthropists. We are to hear works from both collections in this evening's programme. The Rameau coming from the Concerts of Antient Music and the CPE Bach Flute Concerto from the Sacred Harmonic Society.

The other works illustrate the exceptional quality of the collection. Our copy of the Telemann *Paris Quartets* is a rare first edition, published in Amsterdam, which is a unique copy in the UK. The *Advent Cantata* is a remarkable survival as we have both the 18th-century manuscript score and original set of parts.

The scores of all the works in the programme are on display in the Amaryllis Fleming Concert Hall.

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Programme details correct at time of going to print.

Rameau (1683–1764)	Suite from Dardanus, tragédie en musique <i>i Overture</i> <i>ii Menuet en rondeau [pour les Peuples de différentes nations]</i> <i>iii Premier et Deuxième tambourin [pour les Peuples de différentes nations]</i> <i>iv Premier et Deuxième air [pour les Suivans d'Isménor]</i>	12'
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* * *

Telemann (1681–1767)	Paris Quartet no 1 in G major (1730 edition) <i>i Grave-Allegro-Grave-Allegro</i> <i>ii Largo-Presto-Largo</i> <i>iii Allegro</i>	11'
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* * *

CPE Bach (1714–1788)	Concerto for flute, strings and continuo in D minor H 426 <i>i Allegro</i> <i>ii Un poco andante</i> <i>iii Allegro di molto</i>	21'
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* * *

CPE Bach / Handel (1714–1788) / (1685–1759)	Advent Cantata <i>i Chorus I: Verheissner Gottes</i> <i>ii Aria for bass with solo bassoon: Gott sieh dein Volk</i> <i>iii Chorus II: Hoch thut euch auf o ihr Thor!</i>	9'
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CPE Bach / Handel

Chorus I: *Verheissner Gottes*

No 23 from Bach's *Die Israeliten in der Wüste*

*Verheissner Gottes,
welcher Adams Schuld vertilget hat,
Geschenk der grossen Huld,
erscheine uns gnädig!
Erscheine, erscheine,
das die Erde aufs neu ein Sitz des
Friedens werde!*

God's promise,
which has destroyed Adam's guilt,
Gift of great favour,
graciously appear to us!
Appear, appear,
that the earth will again become a
seat of peace!

*Verheissner Gottes,
erscheine uns gnädig,
Geschenk der grossen Huld,
erscheine bald, verheissner Gottes,
Geschenk der grossen Huld,
erscheine uns, das die Erde aufs
neu ein Sitz des Friedens werde!*

God's promise,
graciously appear to us,
gift of great favour,
appear soon, God's promise,
gift of great favour,
Appear to us, that the earth will
again become a seat of peace!

Verheissner, erscheine uns gnädig!

Promise, graciously appear to us!

Aria for bass with solo bassoon: *Gott sieh dein Volk*

No 15 from Bach's *Die Israeliten in der Wüste*

*Gott, sieh dein Volk im Staube
liegen,
O Vater der Erbarmung,
merke, merk auf mein demutsvolles
Flehn,
du, der mein Hoffen nicht betrogen,
mein Bitten nicht verwerfen kann,
Gott o Vater, merk auf mein Flehn*

God, see your people lying in the
dust,
O Father of Mercy,
hear my humble plea,
you, who do not betray my hope
cannot reject my request,
God O father, hear my plea

*Schenk uns Allmächtger, Kraft und
Stärk
den Heiland würdig zu empfangen!
Blick, Ewger, Blick uns in Gnaden
an,
Gott der Stärke, Gott der Stärke,
Blick uns in Gnaden an!*

Give us Almighty, power and
strength
to receive the Saviour!
Eternal one, look at us with grace,
God of strength,
Look at us with grace!

*Gott, sieh dein Volk in Staube
liegen,
O Vater der Erbarmung,
merke, merk auf mein demutsvolles
Flehn,
du, Gott, Vater, merk auf mein
Bitten
merk auf mein demutsvolles Flehn*

God, see your people lying in the
dust,
O Father of Mercy,
hear my humble plea,
God, Father, hear my request
hear my humble plea

Chorus II: *Hoch thut euch auf o ihr Thor!*

German language version of *Lift up your heads* from Handel's *Messiah*

*Hoch thut euch auf o ihr Thor!
Und öffnet euch weit ihr Thüren
dieser Welt, dass der Ehrenkönig
einziehe.*

Lift up your heads, O ye gates; and
be ye lift up, ye everlasting doors;
and the King of glory shall come in.

*Der Herr stark und mächtig, der
Herr stark und mächtig.
Ist mächtig im Streite.*

Who is this King of glory?
The Lord strong and mighty,
the Lord mighty in battle.

*Wer ist der Ehren König?
Der Herr Zebaoth, er ist der Ehren
König*

Who is this King of glory?
The Lord Zebaoth, he is the King of
glory.

Ashley Solomon

Combining a successful career across both theory and practice Professor Ashley Solomon is Head and Chair of Historical Performance at RCM having been appointed recorder professor in 1994. He became Head of Historical Performance in 2006. Ashley co-founded the baroque ensemble Florilegium in 1991 and since 2001 has been its Director. They have recorded 35 CDs on the Channel Classics label, many of which have garnered international awards, and given over 1,200 performances, 77 of these have been at London's Wigmore Hall. Since 2008 Florilegium has been Ensemble in Association at RCM. Ashley has been working with Bolivian musicians since 2002 to promote music held in the archives of the Moxos and Chiquitos Indians. In 2008 he was the first European to receive the prestigious Bolivian Hans Roth Prize. As a soloist, he has performed worldwide, including concertos in the Sydney Opera House, Esplanade (Singapore), Teatro Colon (Buenos Aires), Concertgebouw (Amsterdam) and Konzerthaus (Vienna).

RCM Baroque Orchestra

The RCM Baroque Orchestra makes regular appearances in the Amaryllis Fleming Concert Hall, often in collaboration with the RCM Chamber Choir, in a wide range of repertoire including a regular series of Bach cantatas. They have also taken part in the RCM International Festival of Viols and performed in the BBC Promenade concerts in collaboration with the Centre de Musique Baroque de Versailles (CMBV) and Sir Roger Norrington in 2014. In Spring 2017 they provided the orchestra for Rameau's rarely performed opera *Les fêtes d'Hébé* at the Opera Bastille in Paris under the direction of Jonathan Williams, again in collaboration with the CMBV and the Académie de l'Opéra National de Paris. The ensemble has been directed by Ashley Solomon since 2006.

The singers in this evening's concert are drawn from the Vocal Faculty. Choral singing has been at the heart of the Royal College of Music since its inception. Recent performances have included works by Mendelssohn-Hensel, Kaija Saariaho and L Boulanger. Singers regularly take part in projects with the RCM Baroque Orchestra.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Rameau, CPE Bach & CPE Bach / Handel

Violin I

David Lopez
Maxim Del Mar
Mari Minoda

Violin II

Conor Gricmanis
Rebecca Kohler Baratto
Liam Keneally

Viola

Georgie Davis
Helena Bartlett

Cello

Nick Drey

Bass

Owen Nicolaou

Oboe

Andres Villalobos
Sadie Kerslake

Bassoon

Tristan Lambert

Horn

Peter Moutoussis
Flora Bain

Harpsichord

Dominika Maszczynska

Organ

Tom Dewey

Timpani

Felix Broden

Soprano

Ceferina Penny
Olivia Carstairs
Susie Gibbons
Jess Edom

Alto

Anna Munoz
Becca Leggett
Hugh Cutting

Tenor

Sam Harris
Laurence Kilsby
Andrew Brown

Bass

John Lee*
Dafydd Allen

Telemann

Flute

Ashley Solomon

Violin

Maxim Del Mar

Viola da gamba

Sarah Small

Harpsichord

Apolline Khou

**soloist*

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

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Development and Alumni Engagement

+44 (0)20 7591 4353

moremusicappeal@rcm.ac.uk

www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon.



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RCM BRASS ENSEMBLE

Friday 29 November, 7.30pm | Amaryllis Fleming Concert Hall

Nigel Black director

RCM Brass Ensemble

RCM brass players take to the stage to present a rousing programme of varied works arranged for ensemble.

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

ARTIST DIPLOMA SHOWCASE

Thursday 5 December, 7.30pm | Amaryllis Fleming Concert Hall

Ravel La Valse

Ravel Miroirs

Boccherini Cello Sonata in A major g 13

In this varied concert, musicians from the Artist Diploma in Performance programme showcase their honed skills with a range of impressive solo performances.

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LUNCHTIME CONCERT
Tuesday 5 November, 1.05pm
West Parry Room



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LUNCHTIME CONCERT

Tuesday 5 November, 1.05pm
West Parry Room

Godowsky Elegy for the left hand alone 3'
(1870–1938)

Bortkiewicz Le Poète op 29 no 5 5'
(1877–1952)

Chai Nien Chin piano BMus2

* * *

Koechlin Trio for flute, clarinet and bassoon in G major op 92 11'
(1867–1950) *i Lent (quasi adagio)*
ii Moderato sans lenteur
iii Final: Fugue - Allegro con moto

Marco Leung flute ArtDip1 | **Peggy Lai** clarinet MMus2 | **Yangjun Lin** bassoon MPerf2

* * *

Sarasate Caprice basque op 24 6'
(1844–1908)

Leon Chakrabarti violin BMus1 | **Oliver Cuttriss** piano MPerf1

* * *

Schnittke Sonata for violin & piano no 1 18'
(1934–1998) *i Andante*
ii Allegretto
iii Largo
iv Allegretto

Abel Puustinen violin MPerf2 | **Kumi Matsuo** piano

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Wednesday 6 November, 1.05pm | West Parry Room

Schubert Piano Sonata in B flat major D960

Fazil Say Sonata for violin and piano

Prokofiev Sonata for violin solo in D major op 115

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



LUNCHTIME CONCERT
Wednesday 6 November, 1.05pm
West Parry Room



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Programme details correct at time of going to print.

LUNCHTIME CONCERT

Wednesday 6 November, 1.05pm

West Parry Room

Welcome to today's lunchtime concert where students from the Royal College of Music perform works by Schubert, Fazil Say and Prokofiev.

Schubert (1797–1828)	Piano Sonata in B flat major D960 <i>i Molto moderato</i>	12'
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Rustam Khanmurzin piano ArtDip1

* * *

Fazil Say (b 1970)	Sonata for violin and piano <i>i Introduction. Melancholy</i> <i>ii Grotesque</i> <i>iii Perpetuum mobile</i> <i>iv [Untitled]</i> <i>v Epilogue. Melancholy</i>	14'
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Ezgi Sarikcioglu violin ArtDip1 | **Rustam Khanmurzin** piano ArtDip1

* * *

Prokofiev (1891–1953)	Sonata for violin solo in D major op 115 <i>i Moderato</i> <i>ii Theme and Variations. Andante dolce</i>	9'
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Ricardo Brown Roger violin BMus4

RCM CHAMBER MUSIC: RUSH HOUR CONCERT

Tuesday 12 November, 6.15pm | Grove Room

Tickets free but required | RCM Box Office 020 7591 4314
www.rcm.ac.uk/events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Wednesday 13 November, 1.05pm | West Parry Room

Tickets free but required | RCM Box Office 020 7591 4314
www.rcm.ac.uk/events



RCM AT ST MARY ABBOTS
Friday 6 December, 1.05pm

RCM AT ST MARY ABBOTS

Friday 6 December, 1.05pm

Welcome to today's lunchtime concert at St Mary Abbots Church where students from the Royal College of Music perform chamber works by Mozart and Schubert.

Mozart (1756–1791)	Piano Quartet no 1 in G minor K478 <i>i Allegro</i> <i>ii Andante</i> <i>iii Rondo</i>	26'
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Cometa Quartet

Maxime Morise violin MPerf2 | **Sofia Pecina Medina** piano BMus4
Ana Dunne Sequi viola MPerf1 | **Florian Belbeoch** cello

* * *

Schubert (1797–1828)	String Quartet no 13 in A minor 'Rosamunde' <i>i Allegro ma non troppo</i> <i>ii Andante</i> <i>iii Menuetto: Allegretto–Trio</i> <i>iv Allegro moderato</i>	35'
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Lena Segal violin BMus2 | **Ana Molnar-Popa** violin BMus3
Connie Pharoah viola BMus3 | **Max Calver** cello BMus2

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Cometa Quartet

Recently formed ensemble, the Cometa Quartet, comprises of four committed chamber musicians who have taken part in a number of chamber music festivals including Musethica in Berlin, Encuentro de Musica y Academia de Santander, Manchester International Chamber Music Festival and Clifton and Barnes Festivals. The quartet has also performed in major concert venues such as Wigmore Hall and Royal Over-seas League. Recent performances include concerts in Saint Jean Froidmontel church in France and at the Festival San Lorenzo de El Escorial in Spain.

Lena Segal

Lena Segal is an undergraduate at the Royal College of Music studying with Itzhak Rashkovsky as an RCM Award Holder supported by the Henry Wood Trust. Lena is a former student at the Junior Royal Academy of Music, where she won the Concerto Competition in her final year, with Prokofiev's Violin Concerto no 2 with RAM's Symphony Orchestra. She has also been a finalist of the Royal Philharmonic Society Prize. Lena was the leader and co-leader of the National Youth Orchestra in 2017. She has played in masterclasses for Alina Ibragimova and Nicola Benedetti. Lena plays on a violin made by Matteo Goffriller, c1700, on loan to her by the RCM.

Ana Molnar-Popa

Ana Molnar-Popa is an undergraduate student at the RCM, studying under the guidance of Mark Messenger and Radu Blidar as an RCM Scholar. She previously studied at the National College of Art in Timișoara, Romania with Maria Cleșiu and at the National University of Bucharest with Ioana and Gabriel Croitoru. Ana has won numerous prizes at national and European competitions and has appeared as a soloist with the Banatul Philharmonic Orchestra of Timișoara. She has taken part in masterclasses with Yulia Berinskaya, Peter Herresthal, Eszter Haffner and Ilmar Gavilán. She has performed throughout Romania, Hungary, Germany, Serbia and the UK. Ana has been supported by the Albert Cooper Music Trust and is a Stanbridge Drake-Brockman Scholar supported by the RCM. Ana plays on a 1716 Andreas Giselberti violin kindly provided by the RCM.

Connie Pharoah

Connie is in her third year of studies at the RCM, where she is a Hilary Fabian Award Holder, studying with Andriy Viytovich, Bryony Gibson-Cornish and Gabrielle Lester. She has performed as principal violist in many RCM orchestras and recently won the RCM Viola Prize. Recently, she attended the IMS Prussia Cove masterclasses with Thomas Riebl and was invited to the IMS Open Chamber Music sessions that same year. Other memorable masterclasses have been with Lawrence Power, Maxim Rysanov, Avri Levitan, Antonello Farulli, Jennifer Stumm and Jerzy Kosmala. In March, Connie gave a successful recital to raise money for Sarcoma UK and has plans to take the event further with a collaborative concert series.

Maxim Calver

British cellist Maxim Calver was a finalist in BBC Young Musician 2018. His performance with the City of Birmingham Symphony Orchestra at Symphony Hall, Birmingham was singled out for its 'emotional lyricism'. Maxim studies at the Royal College of Music where he is proud to be the Hargreaves and Ball Trust Scholar supported by a Herbert Howells and Thomas Fielden Scholarship. Maxim is grateful to have the support of the Young Classical Artists Trust in their aftercare scheme for BBC Young Musician finalists.

The next Saint Mary Abbots concert will be on Friday 24 January.



RCM AT ST MARY ABBOTS
Friday 8 November, 1.05pm

RCM AT ST MARY ABBOTS

Friday 8 November, 1.05pm

Welcome to today's lunchtime concert at St Mary Abbots Church where students from the Royal College of Music perform works by Prokofiev, Ravel and Liszt.

Prokofiev	Violin Sonata no 2 in D major op 94bis	24'
(1891–1953)	<i>i Moderato</i>	
	<i>ii Scherzo. Presto</i>	
	<i>iii Andante</i>	
	<i>iv Allegro con brio</i>	

Shoshanah Sievers violin BMus3 | **Parvis Hejazi** piano BMus3

* * *

Ravel	Sonata for violin and piano no 2 in G major	18'
(1875–1937)	<i>i Allegretto</i>	
	<i>ii Blues. Moderato</i>	

Laura Embrey violin MMus1 | **Rachael Lin** piano MPerf1

* * *

Liszt	Paraphrase on Ernani	9'
(1811–1886)		

Francesco Bravi piano MMus1

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Shoshanah Sievers

Shoshanah has given performances in various European countries, and performed with the London Mozart Players and Petersfield, Winchester and charity symphony orchestras. She has performed alongside Tasmin Little, has been conducted by Sir Karl Jenkins, and has studied with Nicola Benedetti, Maciej Rakowski and David Takeno amongst others. Her compositions have been performed at the Wellcome Collection, BBC's Radio Theatre in a Proms Extra Event, Blüthner and Jaques Samuel piano showrooms, and broadcast on BBC Radio 3. Shoshanah won the BBC Proms Inspire Young Composers' Competition 2016, and received a BBC Commission exploring dementia and the arts. She has performed at Blüthner Piano Showrooms, V&A Museum, the Purcell Room and Wigmore Hall. Shoshanah is an RCM Scholar.

Parvis Hejazi

Pianist and composer Parvis Hejazi holds the Gerd Bucerius award of the Deutsche Stiftung Musikleben. Parvis won first prize and special prize at the International Piano Competition Gagny (Paris) in 2017 and he has also been awarded first prizes in various competitions in Germany and the Federal Composition Competition of the Jeunesses Musicales. He has performed at the Laeiszhalle Hamburg, Die Glocke Bremen, the Robert Bosch Foundation in Berlin, the SWR Sendesaal Stuttgart, the Wiener Saal and Solitaire at the Mozarteum Salzburg amongst others. As a chamber musician, Parvis has worked with musicians such as Tamara Klivadenko, Luis Olivares-Sandoval and Payam Taghadossi. Parvis studied piano and composition at the Junior Department of the University of the Arts Bremen. He has worked with world leading pianists including Jerome Lowenthal, Vanessa Latarche, Anatol Ugorski, Igor Levit and Lars Vogt. He is currently studying with Norma Fisher at the Royal College of Music with a scholarship from the prestigious Evangelisches Studienwerk (Villigst), the Hollweg Foundation and the Deutsche Stiftung Musikleben.

Laura Embrey

Laura is a postgraduate violinist studying at the Royal College of Music with Detlef Hahn. She graduated from the Royal Northern College of Music with a Bachelor of Music, having studied with Benedict Holland and Lyn Fletcher. As a soloist, Laura was a finalist in the RNCM Norman George Scholarship competition (2018 and 2016). In the North London Festival, she was a prizewinner in the D'Addario String Competition (2018), and runner-up in her violin recital category (2019). Solo performances with orchestra include Mozart's Violin Concerto no 5, Bach's Concerto for two violins, and Beethoven's *Romance* in F. Awarded a Cambridge University Instrumental Award Scheme Scholarship, and she has been selected for RNCM Concerts nationwide as both a soloist and chamber musician. Laura has held appointments as leader of the RNCM First Year String Orchestra, RNCM Strings Festival Dove Orchestra, and Hallé Youth Orchestra. Laura has also undertaken freelance work with the Hallé Orchestra. Laura plays an 1876 violin by George Gemunder, and is proud to be supported by Help Musicians UK.

Rachael Lin

After a long hiatus from study, Rachael Lin is excited to continue her professional development at the Royal College of Music, beginning a Master of Performance in solo piano with Niel Immelmann. After graduating from the Sydney Conservatorium of Music in 2014 with a BMus in Performance (first class honours), she took the unconventional route of training and working as a répétiteur at The Australian Ballet, receiving The Robert and Elizabeth Albert Fellowship in 2015–2016, eventually leading to a full-time contract with the company in 2017. At the inaugural Estivo Festival 2014, she was the only solo pianist selected to perform Mozart's Piano Concerto in D minor, K466 with the SCM Orchestra in Mantova. Always passionate about playing chamber music, Rachael has participated in programmes and festivals such as AYO Chamber Players and the British Isles Music Festival, studying with esteemed pianists including Andreas Haefliger, Ian Brown and Piers Lane.

Francesco Bravi

Francesco is a first prize winner of many international piano competitions, most recently finalist and third prize winner at the International Piano Competition Arcangelo Speranza in 2019. He has taken part in many international festivals and performed at several venues in many Italian cities, including Università La Sapienza and Auditorium Parco della Musica in Rome in the event Lang Lang – 101 Pianists. Having achieved his piano degree with honours with Daniel Rivera at the International Academy AIMART of Rome, he is now studying for a Master of Music in Performance at the Royal College of Music with Gordon Fergus-Thompson. In 2018 Francesco won the Festival Villa Borghese Piano Day competition, enabling him to perform in future festivals. Moreover, he has been invited, with the pianist Adriano Leonardo Scapicchi, to perform the four hands version of Stravinsky's *Rite of the Spring* in several events and concerts, including RomaTre Orchestra.

The next Saint Mary Abbots concert will be on Friday 15 November featuring works by Brett Dean, Brahms and Piazzolla.



ORCHESTRAL MASTERCLASS WITH MAXIM VENGEROV

Friday 8 November 2019

7pm | Amaryllis Fleming Concert Hall

Maxim Vengerov conductor

Karolina Sutt violin

Elif Cansever violin

Katherine Yoon violin

RCM String Band

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ORCHESTRAL MASTERCLASS WITH MAXIM VENGEROV

Friday 8 November 2019, 7pm | Amaryllis Fleming Concert Hall

Maxim Vengerov conductor (Polonsky Visiting Professor of Violin)

Karolina Sutt violin

Elif Cansever violin

Katherine Yoon violin

RCM String Band

Mozart (1756–1791)	Violin Concerto no 5 in A flat major K219	
	<i>i Allegro aperto</i>	Karolina Sutt
	<i>ii Adagio</i>	Elif Cansever
	<i>iii Rondeau – Tempo di Menuetto</i>	Katherine Yoon

Maxim Vengerov, the RCM's Polonsky Visiting Professor of Violin, has appeared with the world's finest orchestras and conductors and given solo recitals around the globe. He works with the RCM String Band and talented RCM violinists in this orchestral masterclass.



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Programme details correct at time of going to print.

Mozart Violin Concerto no 5 in A flat major K219

'My concerto went down a treat,' Mozart wrote on 23 October 1777 from Augsburg to his father in Salzburg, 'Everyone praised my beautiful, pure tone.' He had played one of his violin concerti at a dinner in the Augustinian monastery of the Holy Cross in the Bavarian city where music 'at the table' was customary in the evening and, according to Mozart, 'preferable' to the city's orchestra. He followed his performance on the violin with some preluding on a small keyboard that was brought in for the occasion, a sonata and variations before he amused himself by demanding a theme from one of his listeners so as to spin this into a lengthy fugue.

Mozart's own description in this letter conjures a casualness in performance that stands in stark contrast to his violin concertos' status today as major concert, audition and competition pieces. Today, they are seen to reveal a performer's utmost control of bow and tone in producing minute intricacies of musical phrasing. His final concerto, K219 in A major, forms perhaps the pinnacle of this control as the soloist first enters with the lyrical *Adagio* that interrupts the sprightly orchestral opening. Yet as this quasi fantasia pulls the brakes on the orchestral rumblings to allow the soloist a moment of improvisatory musing, this opening betrays Mozart's desire to surprise his audience by playing with their musical expectations. The manoeuvre foreshadows his witty juxtaposition of the nimble yet elegant *Rondeau* theme of the third movement's *Tempo di Menuetto* with the 'Turkish' music in A minor around mid-movement. The latter was a popular musical topic in late 18th-century Austrian music, which stemmed from a casual, playful fashion to imitate or parody 'exotic' music that one had come in contact with.

When the Salzburg court orchestra virtuoso Antonio Brunetti performed the concerto in 1777, Mozart reported that the violinist deemed the middle movement 'too studied' which led to Mozart's composition of the *Adagio* in E major K261 as a replacement. Whether the composer, however, wrote K219, the last of his five violin concerti, for Brunetti two years earlier, or whether it was in fact a vehicle to show his own performance prowess on the violin, the concerto certainly facilitated a spontaneous and humorous interaction with the performer's audience.

Maxim Vengerov

Universally hailed as one of the world's finest musicians, Grammy award winner Maxim Vengerov enjoys international acclaim as a conductor and is one of the most in-demand soloists.

Born in 1974, he began his career as a solo violinist at the age of five, won the Wieniawski and Carl Flesch international competitions at ages ten and 15 respectively, and studied with Galina Tourchaninova and Zakhar Bron. Maxim made his first recording at the age of ten, and went on to record extensively for high-profile labels including Melodia, Teldec and EMI, earning among others, Grammy and Gramophone artist of the year awards. In 2007 he turned his attention to conducting and in 2010 was appointed the first chief conductor of the Gstaad Festival Orchestra. June 2014 saw Maxim graduate with a Diploma of Excellence from the Moscow Institute of Ippolitov-Ivanov with Yuri Simonov and he has since finished a further two-year program of opera conducting.

In the last few seasons Maxim has performed as soloist and/or conductor with all major orchestras, including the New York Philharmonic, Berlin Philharmonic, London Symphony Orchestra, BBC Symphony Orchestra, Mariinsky Theatre Orchestra, Chicago, Montreal and Toronto Symphony Orchestras and toured extensively around the world in recital.

Highlights of 2018/19 saw Maxim opening the season of the Orchestra Filarmonica della Scala with Maestro Chailly, a residence with Monte Carlo Philharmonic and the Philharmonie in Paris. In 2019/20 Maxim will mark his 40 years on stage with a gala performance at the Royal Albert Hall on 12 June, joined by his colleagues Misha Maiski, Martha Argerich, the Oxford Philharmonic with its Music Director Marios Papadopoulos, and students from the Royal College of Music.

Maxim has been profiled in a series of documentaries, including *Playing by Heart*, which was recorded by Channel Four Television and screened at the Cannes Television Festival in 1999, and *Living the Dream*, which was released worldwide and received the Gramophone Award for Best Documentary in 2008. In 2012 Maxim was awarded an Honorary Visiting Fellowship at Trinity College Oxford and in 2019 he received an Honorary Doctorate from the Royal College of Music. Maxim has also received a Grammy Award for Best Instrumental Soloist Performance (with orchestra), two Gramophone awards, a Classical Brit Award, five Edison Classical Music awards, two ECHO awards and a World Economic Forum Crystal Award, honouring artists who have used their art to improve the state of the world. Maxim plays the ex-Kreutzer Stradivari (1727).

Karolina Sutt

Polish born Karolina Sutt is the winner of the 2017 Malta Music Competition where she was awarded with a violin. Karolina is currently studying for her Masters at the Royal College of Music with Maciej Rakowski where she is an RCM Scholar. She achieved her Bachelor of Music in instrumental studies at Guildhall School of Music and Drama. In addition she has a Bachelor of Music from the Academy in Gdansk where she studied with Konstanty Andrzej Kulka. Karolina has won several prizes at international competitions. In 2013 Karolina won first prize at the Grazyna Bacewicz Nationwide Competition of Chamber Ensembles, the Northern Poland Contest of Chamber Ensembles and the Nationwide Forum of Young Instrumentalists. In 2012 she won the Tadeusz Wronski Youth Competition for violin solo Grand Prix.

Elif Cansever

Turkish violinist Elif Cansever is in her second year of undergraduate studies at the Royal College of Music, studying with Lutsia Ibragimova. Her studies are generously supported by the Bowerman Charitable Trust Scholarship. She made her concerto debut in 2017, performing Sibelius' Violin Concerto with Bilkent Symphony Orchestra. Elif has participated in masterclasses given by Mincho Minchev, Guy Braunstein and Andrej Bielow. She has appeared in the Small Hands, Big Talents concert held in Istanbul and broadcast on NTV television. Elif also studies piano at the RCM with Kathron Sturrock. In 2018, she performed Beethoven's Violin Concerto with Ankara Youth Symphony Orchestra and Lalo's *Espagnole Symphony* with Turkish Presidential Symphony Orchestra in 2019. Her upcoming performances include Tchaikovsky's Violin Concerto with Bursa Regional State Symphony Orchestra. Elif plays a French violin by Claude Pirot, and gratefully acknowledges its loan from Royal College of Music.

Katherine Yoon

Katherine Yoon is a South Korean violinist studying at the Royal College of Music with Itzhak Rashkovsky. Katherine has given solo and chamber performances at Wigmore Hall, Konzerthaus Berlin, Bozar Brussels, Muziekgebouw Amsterdam and Berlin Philharmonie. She has won a number of awards including first prizes in the Haneum Competition and World Music News Competition. Katherine has taken part in masterclasses with Zakhar Bron, Maxim Vengerov, Pinchas Zukerman and Mihaela Martin, and has received lessons from members of the Emerson and Doric quartets. Her upcoming appearances include Musikverein Vienna and Singapore's Victoria Hall with LGT Young Soloists. Previously she studied with Akiko Ono at the Yehudi Menuhin School. She is grateful for the generous support of the Anne and Brian Wadsworth Scholarship supported by International Students House and the ISH Award. Katherine plays a copy of the Abergavenny' Stradivarius violin made by and kindly on loan from Florian Leonhard Fine Violins.

RCM String Band

The core of the Royal College of Music String Band comprises the new undergraduate bowed string players. The ensemble brings together the most talented students from a wide variety of continents and backgrounds. Within this, the ethos of chamber musicianship and of being a soloist within an ensemble is explored. Rehearsal periods are short and intense, and much of the educational experience is developed through repeated performances. Standards and expectations are high, and individual responsibility is a key component. Since its creation, the RCM String Band has been much in demand and now has a busy concert schedule. The String Band is invited annually to perform at the Worshipful Company of Musicians' evensong at St Paul's Cathedral.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Violin I

Mira Marton
Molin Han
Emmanuel Webb
Cristina Dimitrova
Cecilia Blencowe

Violin II

Matilda Sacco
Maria Mamara
Guillermo Gomez
Ocampos
Esther Branco

Viola

Elena Accogli
Lia Rafaela Marcos e
Melo
Clement Pickering
Jakub Marek Was

Cello

Aurelien Pinchon
Clelia Le Bret
Clare Juan

Bass

Will Duerden

Oboe

Joel Dixon
Ella York

Horn

Olivia Gandee
Beatriz Vila

Personnel correct at the
time of going to print.

Italics denote section
principals.

UNIVERSITÄT DER KÜNSTE BERLIN

Tuesday 12 November 2019, 7.30pm | Amaryllis Fleming Concert Hall

Steven Sloane conductor

Mayu Nihei violin

RCM string players

Universität der Künste Berlin

Royal Conservatoire The Hague

Codarts Rotterdam

Blacher *Concertante Musik*

Bruch Violin Concerto no 1 in G minor op 26

Tchaikovsky Symphony no 6 in B minor op 74 'Pathétique'

In this special collaborative concert led by esteemed American conductor Steven Sloane, RCM string players, together with musicians from the Royal Conservatoire The Hague and Codarts Rotterdam, join the Universität der Künste Berlin on its symphony orchestra tour.

Programme highlights include Blacher's playful *Concertante Musik* and Tchaikovsky's final work, the *Pathétique* Symphony, which the composer himself deemed 'the best thing I ever composed or shall compose'.

Tickets: £5, £8 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 9 November 2019, 3pm
West Parry Room

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- 3.00 Isaac Skey *flute* (pupil of Nico Bricht)
Reinecke Flute Sonata op106
ii Intermezzo: Allegro vivace iii Andante tranquilo
- 3.10 Bronagh Lee *violin* (pupil of Simon Smith)
Kreisler Tambourin Chinnois
- 3.20 Zerui Liu *piano* (pupil of Geoffrey Govier)
Beethoven Piano Sonata in G op79 *i presto alla tedesca*
- 3.30 Jamaal Kashim *harp* (pupil of Daphne Boden)
Naderman Sonata no5 in F Major *i Allegro maestoso - Tempo di minuetto*
- 3.40 Megan Clarke *cello* (pupil of Alexander Boyarsky)
Dvorak Cello Concerto op104 in B Minor *i Allegro*
- 3.50 Sebastian Carpenter *trumpet* (pupil of Torbjorn Hultmark)
Horowitz Trumpet Concerto *iii Vivace*

- 4.00 Gabriella Bavetta *violin* (pupil of Eri Konii)
Bruch Violin Concerto no1 in G Minor op26 i *Vorspiel: Allegro moderato*
- 4.10 Inez Karlsson *cello* (pupil of Michal Kaznowski)
Popper Tarantella
- 4.20 Imaan Kashim *violin* (pupil of Viktoria Grigoreva)
Prokofiev Violin Concerto no 2 in G Minor op63 i *Allegro moderato*
- 4.30 Annabel Hannay *viola* (pupil of Sarah-Jane Bradley)
Jacob Dance
- 4.40 Riya Hamie *piano* (pupil of Yoko Ono)
Schubert Impromptu op90 no3
Chopin Impromptu no1
- 4.50 Oboe Trio (James Turnbull tutor)
Niamh Connellan, Ton Kirby, Tom Warner
Beethoven Variations on La ci darem la mano



Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Katie Walters *Administrative Coordinator*
John Mitchell *Performance Manager*



Royal Albert Hall



ROYAL

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OF MUSIC

London

Sunday, 10th November

Classical Coffee Morning – Berniya Hamie

The Royal Albert Hall, in association with the Royal College of Music, proudly presents the Elgar Room Classical Coffee Morning series featuring: Berniya Hamie

Programme

Prokofiev Sonata no.6 in A major
i **Allegro moderato**

Beethoven Sonata in F sharp major op.78
i **Adagio cantabile-Allegro ma non troppo**
ii **Allegro vivace**

Chopin Ballade no.1 in G minor

Chopin Andante spianato et Grande Polonaise brillante op.22

In association with the Royal College of Music

Situated directly opposite the Royal Albert Hall, the Royal College of Music (RCM) is a world-leading music conservatoire with a prestigious history, contemporary outlook and inspiring location. The RCM trains gifted musicians from all over the world for international careers as performers, conductors, composers and other significant leadership roles within the arts.

With around 1000 students from more than 60 countries studying at junior, undergraduate, postgraduate or doctoral level, the RCM is a community of talented and open-minded musicians where creativity, innovation, collaboration and diversity are prized.

The first public performance ever given by RCM musicians was in this very room. On Wednesday 2 July 1884, in the West Theatre (as it was called then), "Mr. Barton", a piano student, performed Chopin's Ballade in A flat to open a programme that also included operatic arias by Mozart, Handel and Gluck, and also chamber works by Schumann and Haydn. We're delighted to be still here over 130 years later!

Royal College of Music – Berniya Hamie

17-year-old Brighton born pianist Berniya Hamie began learning the piano at 7 and started giving performances and winning numerous competitions a year later. At 12 she joined the Royal College of Music Junior Department on a Wolfson Foundation scholarship, where she won the Marjorie Humby Memorial Prize and the Barbara Boissard Junior Concerto Prize under the tutelage of Ian Jones and Konstantin Lapshin. She has performed in prestigious venues such as Wigmore Hall, the Southbank Centre and St John's Smith Square and has had multiple concerto performances with orchestras, including a performance of Grieg's Piano Concerto at the Brighton Festival. She was one of the CD recording young artists and the front cover model for 2017/18 ABRSM Piano Syllabus. She performed the world premiere of Karen Tanaka's 'Masquerade' at the Spectrum 5 launching event in 2017 and has appeared in the live-streamed senior RCM Piano Festival. A versatile musician, she is passionate about chamber music and also studies cello as a joint principal study at the RCMJD.

The RCM Junior Department

The RCM Junior Department offers advanced training to young musicians aged 8 – 18, providing individually-tailored programmes of instrument/voice/composition lessons, supported by chamber music, orchestra, choir

and musicianship classes. Some 350 students attend the College each Saturday, travelling from as far afield as Tyneside, Manchester, York, Germany, Ireland and Spain. RCMJD students enjoy a wealth of performance opportunities and have recently featured at the BBC Proms as well as other regular appearances at the Royal Albert Hall, The Southbank Centre, St James's Piccadilly, Wigmore Hall, Sadlers Wells Theatre, 606 Club, The Globe and Cadogan Hall. The RCMJD also hosts annual chamber music concerts and masterclasses from visiting artists including the Sacconi and Harlem Quartets. RCMJD chamber musicians have also recently featured at the House of Lords, Royal Albert Hall, Worshipful Company of Saddlers and at Sandringham for RCM President, HRH The Prince of Wales.



RUSH HOUR CONCERT
Tuesday 12 November, 6.15pm
Grove Room



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RUSH HOUR CONCERT

Tuesday 12 November, 6.15pm
Grove Room

JS Bach Overture in the French Manner, partita for keyboard in B (9')
(1685–1750) minor BWV 831
i Overture

Roelof Temmingh piano MMus1

* * *

JS Bach French Suite for keyboard no 5 in G major BWV 816 (10')
(1685–1750) *i Allemande*
ii Courante
iii Sarabande
iv Gavotte
v Bourrée
vi Loure
vii Gigue

Ravel Jeux d'eau (6')
(1875–1937)

Marianne Huang Yueyin piano BMus3

* * *

Reger Suite for viola no 1 in G minor op 131 (7')
(1873–1916) *i Molto sostenuto*
ii Vivace

Schubert Sonata for arpeggione & piano in A minor D 821 (9')
(1797–1828) *i Allegro moderato*

Susie Choi viola BMus2 | **Karin Miura** piano MPerf1

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Wednesday 13 November, 1.05pm | West Parry Room

Hüe Fantaisie for flute and piano

Copland Duo for flute and piano

Nielsen Sonata for violin & piano no 1 in A major op 9

Janáček Sonata for violin and piano

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events



UNITED EUROPE – ON TOUR WITH FRIENDS

Tuesday 12 November 2019

7.30pm | Amaryllis Fleming Concert Hall

Steven Sloane conductor

Mayu Nihei violin

Symphony Orchestra of the Universität der Künste Berlin

Royal College of Music

Koninklijk Conservatorium The Hague

Codarts Rotterdam



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UNITED EUROPE – ON TOUR WITH FRIENDS

Tuesday 12 November 2019, 7.30pm | Amaryllis Fleming Concert Hall

Steven Sloane conductor

Mayu Nihei violin

Symphony Orchestra of the Universität der Künste Berlin

Royal College of Music

Koninklijk Conservatorium The Hague

Codarts Rotterdam

Blacher

(1903–1975)

Concertante Musik

Bruch

(1838–1920)

Violin Concerto no 1 in G minor op 26

i *Vorspiel: Allegro moderato*

ii *Adagio*

iii *Finale: Allegro energico*

INTERVAL

Tchaikovsky

(1840–1893)

Symphony no 6 in B minor op 74 'Pathétique'

i *Adagio – Allegro non troppo*

ii *Allegro con grazia*

iii *Allegro molto vivace*

iv *Adagio lamentoso*

On 8 November 2019, the Symphony Orchestra of the Universität der Künste Berlin started its tour with guest musicians from London, The Hague and Rotterdam. United Europe – On Tour with Friends brings together more than 80 students of the Universität der Künste Berlin, the Royal College of Music London, Koninklijk Conservatorium The Hague and Codarts Rotterdam, travelling, working and performing together under the direction of Steven Sloane. During the tour they also performed in the Anneliese Brost Musikforum Ruhr in Bochum, De Doelen in Rotterdam and here in the RCM Amaryllis Fleming Concert Hall.

The tour is supported by the Federal Ministry of Education and Research (BMBF), the DAAD with funds from the Federal Foreign Office (AA) and the Governing Mayor of Berlin – Senate Chancellery.

Blacher Concertante Musik

Boris Blacher is one of many gifted composers whose careers were affected by National Socialism. Perhaps unexpectedly, he was born in a Russian-speaking part of China; however, he moved to Berlin in the 1920s as a young man and trained in composition. He was made a professor of composition in Dresden in 1938, but as he was one-quarter Jewish, he was associated with 'degenerate music' and forced to relinquish the post almost immediately. Nevertheless, after the war, he subsequently enjoyed a distinguished career for over two decades, including being made Director of the Berlin Academy of Arts in Berlin.

Apart from the 1947 *Orchestral Variations after a Theme of Paganini*, the *Concertante Musik* for orchestra (1937) is possibly his best-loved instrumental work, fusing a love for orchestral colours with a chamber-inspired transparency of sound, and an irresistibly playful jazz idiom. Furthermore, Blacher's compositional approach in those years was still recognisably traditional, resulting in some gloriously lush harmonies. The closing string melody, which soars over a foot-tapping accompaniment, anticipates the lavish, expansive soundtracks of popular Westerns like Elmer Bernstein's *The Magnificent Seven*.

Blacher's earlier compositions owe less to his Austro-German contemporaries than to French and Russian music (particularly Stravinsky), jazz and other popular styles. His music was transformed after World War II, when he developed an interest in abstract stage forms, as well as compositional approaches such as dodecaphony (twelve-tone composition) and metric innovation. His large output includes incidental music for theatre, film, radio and television and electronic music, but he is best known for his outstanding stage works, including nine ballets and twelve operas. Although his style became more experimental later in his life, Blacher's music always retained a sense of playfulness and lyricism.

© Dr Natasha Loges

Bruch Violin Concerto no 1 in G minor op 26

When Max Bruch composed his first violin concerto in his mid-twenties, working as music director at the court at Koblenz in the 1860s, he could not have anticipated its phenomenal success. But while this outstanding work ensured the endurance of his name, it also – to his disgust – overshadowed the rest of his output, particularly his numerous once-popular choral compositions.

However, Bruch's musical conservatism was also partly to blame for this situation. Austro-German music underwent several revolutions during the second half of the nineteenth century, thanks to figures like Franz Liszt, Richard Wagner, and, later,

Richard Strauss. Parallel and equally momentous changes were triggered by Johannes Brahms and his circle, to be inherited by Arnold Schoenberg and his pupils. Bruch, however, remained staunchly faithful to the lyrical, classical beauty of Mendelssohn's music. Nevertheless, he enjoyed a lengthy and successful career across Germany, settling eventually in Berlin as a professor of composition who numbered Respighi and Vaughan Williams among his pupils.

For Bruch, the violin could 'sing a melody better than a piano, and melody is the soul of music'. Altogether, he wrote nine concerted works for the violin, informed by his friendships with leading violinists of the day including Ferdinand David, Joseph Joachim and Pablo de Sarasate. Bruch had been initially dissatisfied with this first concerto; however, Joachim, to whom it was dedicated, offered much useful advice. After much rewriting, Bruch achieved a superb balance between appealing folk material, sparkling virtuosity and intimate, lyrical beauty.

Within an old-fashioned three-movement form, Bruch's orchestra responds to the soloist supportively but mostly unobtrusively, eschewing the sense of symphonic engagement between soloist and orchestra which characterised, for example, Brahms's concertos. The violinist remains the undisputed hero, controlling the emotional trajectory of the work like a string-playing Pied Piper whom we cannot help but follow.

© Dr Natasha Loges

Tchaikovsky Symphony no 6 in B minor op 74 'Pathétique'

The 'Pathétique' Symphony was composed between February and April 1893, and Tchaikovsky himself conducted its first performance in St Petersburg on 28 October. Barely a week later, he was to die of cholera.

Letters to his nephew, the dedicatee of the work, give an enlightening account of its genesis:

You know I destroyed the symphony I had composed and partly orchestrated in the autumn [of 1892]. And a good thing too!.... Now, the idea of a new symphony came to me, this time with a programme; but a programme that will be a riddle to everyone but myself.....The programme.....is completely saturated with myself, so much so that as I was mentally composing it...., I frequently shed tears..... In four days the first movement was done, and the rest thought out clearly in my head.... There will be numerous innovations from the formal point of view: the finale, for instance, is to be, not a noisy allegro, but a long adagio. You

cannot imagine how happy I am at not being 'washed up', and knowing I am still able to work.

In May, Tchaikovsky wrote again (now from a 'loathsome' London) to Dawidov in more sombre and prophetic tone:

I am suffering from anguish and distress which cannot be expressed in words (in my new symphony there is a place which expresses it very well) but also from a vague feeling of fear and the devil only knows what else.

The slow introduction to the first movement introduces the first subject's severe opening motif. The second group themes are both lyrical, though again impassioned – introduced by violins and flutes respectively. The dance-like second movement (in ternary form), has a memorably unorthodox twist: five beats to a bar. The following movement takes the form of a brilliant and at times mercurial scherzo and march, with a reprise of the scherzo and a short coda. The slow movement unexpectedly but effectively ends the symphony, as Tchaikovsky had suggested in his letter. The opening theme of this movement gives way to the descending scale pattern that features in much of the work. After a climax the movement ends with a sequence of sorrowful chords on trombones and tuba, underpinned by the death knell of a gong.

The composer wrote to his brother Anatoli that 'I am very proud of my symphony and think it is my very best work'. The premiere met with a positive though not over-enthusiastic critical response, and modest Tchaikovsky subsequently suggested two possible alternatives to the original title of 'Programme Symphony': firstly 'Tragic', and secondly 'Pathétique'. The latter won the composers approval.

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Symphony Orchestra of the Universität der Künste Berlin

As one of the leading university orchestras in Germany, the Symphony Orchestra of the Universität der Künste Berlin (UdK Berlin) enriches the capital's orchestral scene with regular concerts and an opera. This includes the traditional Concert for the Nations that provides a platform for international students at the College. The Orchestra also performs at the opening concert of Crescendo – Musikfestwochen. In addition, it appears regularly in a chamber music format, performing works from the 18th and early 19th centuries.

Since 2013 the orchestra has delighted audiences under the artistic direction of Professor Steven Sloane. Performance highlights include Prokofiev's Fifth Symphony, Mahler's Fourth Symphony, Berlioz's *Symphonie Fantastique*, and the world premiere of Ehsan Khatibi's *Assonance*. The Orchestra's next appearance will be for the Concert for the Nations with the patronage of the Ambassador of Israel in Germany, His Excellency Yakov Hadas-Handelsman.

Other highlights include Mahler's Ninth Symphony, Mendelssohn's Symphony no 2 and Britten's *War Requiem* in Berlin Philharmonic Hall. Together with the choir of the Royal Conservatoire of Scotland, the Symphony Orchestra of the UdK Berlin performed Handel's *Messiah* in Glasgow, Berlin and Potsdam in 2007, and in 2012 the orchestra participated in the International Festival of Academic Orchestras in Katowice with works by Lutosławski, Beethoven and Mendelssohn.

The Symphony Orchestra of the UdK Berlin was established at the foundation of the Hochschule für Musik in 1869 and has been directed, among others, by Joseph Joachim, Max Bruch, Julius Prüwer, Erich Bergel, Harry Lyth and Lutz Köhler. Conductors of international repute have worked with the Orchestra including Simon Rattle, Bernard Haitink, Kent Nagano and Mariss Jansons. Early music specialists, most recently Andreas Spering, have also worked with the Orchestra.

Recordings of the Symphony Orchestra of the UdK Berlin are released by the Sound Engineering Programme and Betont, the record label of UdK Berlin. Recordings are also available on the university website.

Steven Sloane

American-Israeli conductor Steven Sloane was a student of Eugene Ormandy, Franco Ferrara and Gary Bertini. He served as Music Director of the Spoleto Festival USA, Opera North in Leeds, American Composers Orchestra, Principal Conductor of the Stavanger Symphony Orchestra, as well as Artistic Director of the Cultural Capital of Europe Ruhr. Steven is a frequent guest with prestigious orchestras, including the London Philharmonic Orchestra, San Francisco Symphony, Sydney Symphony, Tokyo Metropolitan, Deutsches Symphonie-Orchester Berlin, Philharmonia, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio France and Chicago Symphony Orchestra.

Steven was recently announced as Music Director of the Jerusalem Symphony Orchestra beginning in the 2020/21 season, and he continues as Principal Guest Conductor and Artistic Advisor of the Malmö Opera Sweden. As the long-term General Music Director of the Bochum Symphony, Steven was instrumental in the building of the Orchestra's music centre, the Anneliese Brost Musikforum Ruhr. Current highlights with the Bochum Symphony include the German Premiere of David Lang's opera *Prisoner of the state* in May 2020.

A sought-after opera conductor, Steven's engagements have taken him to the Royal Opera House Covent Garden (*Le nozze di Figaro*), Los Angeles Opera (Goldenthal's *Grendel*), San Francisco Opera (Wallace's *Bonesetter's Daughter*), Royal Danish Opera (*Madam Butterfly*), Houston Grand Opera (*The Makropulos Case*, *The Magic Flute*), Welsh National Opera (*Iphigenie en Tauride*), Deutsche Oper Berlin (*The Love for Three Oranges*), Stuttgart Opera (*Macbeth*), Israeli Opera (*The Pearl Fishers*), Grand Théâtre de Genève (Britten's *A Midsummer's Night Dream*), as well as to festivals in Hong Kong (*Salome*), Edinburgh (*Genoveva*), and New York (Lincoln Center Festival with Mark-Antony Turnage's *Anna Nicole*, NYC Opera). Recent opera appearances include the Berlin premiere of Aribert Reimann's *Medea* at the Komische Oper Berlin and Francesco Cilea's *Adriana Lecouvreur* at the Frankfurt Opera.

Steven regularly conducts youth orchestras such as Junge Deutsche Philharmonie, Bundesjugendorchester and Young Israel Philharmonic. Since 2013 he has served as professor at Universität der Künste Berlin, where he founded the International Conducting Academy Berlin.

Mayu Nihei

Mayu Nihei was born in 1991 in Japan, starting her musical education at the age of five. Mayu trained at the Tokyo College of Music before continuing her violin studies at the University of Tokyo with Asako Urushihara. She also received regular tuition from Koichiro Harada. In 2015 Mayu began her studies at Universität der Künste Berlin with Professor Mark Gothoni and graduated with her masters degree last year. Currently Mayu is working towards the concert exam at Universität der Künste Berlin. She receives scholarships from the Ezoe Memorial Foundation, the Rohm Music Foundation and the Meiji Yasuda Cultural Foundation in Japan. Mayu is a prize winner of the Yokohama International Music Competition and the Tokyo Music Competition. Solo appearances with renowned orchestras include Yomiuri Nippon Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, Tokyo Philharmonic Orchestra and the Japan Philharmonic Orchestra. Last year she became a member of the first violin section of the Deutsches Symphonie Orchester Berlin. Mayu Nihei was selected as tonight's soloist by means of a concerto competition open to all instrumentalists of Universität der Künste Berlin.

Royal College of Music

The Strings Faculty at the Royal College of Music is a community of talented individuals. From dedicated world-class professors to extensive performance opportunities in recital, chamber groups, large-scale ensembles and orchestras, the faculty provide string players with an innovative programme of study combining instrumental training of the highest calibre with the skills needed to succeed as a professional musician. Students have regular opportunities to learn from internationally renowned visiting artists through public masterclasses and orchestral performances with some of the world's finest conductors.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Koninklijk Conservatorium The Hague

Koninklijk Conservatorium (Royal Conservatoire) was founded in 1826. Since the day it was established the link between innovation and tradition has been at the heart of the institute's activities. The Royal Conservatoire The Hague and the Royal Academy of Art merged to form the College of Expressive Arts, Music and Dance in January 1990. In 2010 the University was renamed the University of the Arts The Hague.

Codarts Rotterdam

Codarts is an international university of the arts, offering high-quality professional art education in the fields of music, dance and circus arts. It is one of the largest conservatories in the Netherlands with over 900 students of 55 nationalities. Codarts has three divisions: the Rotterdam Conservatory, Rotterdam Dance Academy, and Rotterdam Circus Arts.

Violin I

Issei Kobayashi
Julie Adalsteinsson**
Ipek Atila**
Line Faber*
Kaori Furusawa
Victoria Gelman
Teresa Maria Haase
Cathy Heidt
Yu Rim Kong
Maxime Morise*
Theresa Dong-Myoung
Park
Jona Schibilsky
Ania Szafraniec**
Rebecca Thies
Leonard Wacker
Lequing Wang
Sophie Williams*
Naeun Yoo

Violin II

Amelie Wallner
Siiri Alanko
Claire Edwards*
Julia Filon**
Maria Ford*
Anna Gretschmann
Ellie Kanayama
Joojin Kim
Pierre Liscia-Beurenaut
Ariane Plantive*
Noga Shaham
Patricia Stoehr
Qiuyi Wu
Anastasia Tsvetkova
Pauline Malesza
Robin Veldman**

Viola

Julia Wojtaszek
Péter Bor
Anton Borusan
Theresa Burggaller

Ana Dunne Sequi*
Clara Garcia Alonso**
Antonia Ohnimus
Eunji Shim
Freya Irani
Li Jun
Karina Lewicka
Lucas Sanchez
Elena Santana de le
Rosa**
Yinjie Xie

Cello

Alexander Wollheim
Clara Baesecke
Milan Drake
Clara Eglhuber
Hideaki Fujiwara
Maria de Ferreira
Nabeiro**
Silvestrs Kalnins*
Rebecca Krieg
Meera Raja*
Jakob Daniel Seel
Findlay Spence*
Xiaotang Xu

Bass

Muzi Ji
Enyu Yan
Yuri Jang
Lin Hu
Pedro de Elvas Raposo**
Catharina Feyen**
Kornél T Konkos**
Daniel Tancredi*

Percussion

Seonil Kwak
Hyeyeon Cho
Jonathan Lothar Alfredo
Zielke

Flute

Ronja Macholdt
Juree Kim
Jingyi Cao

Oboe

Pin-Hsuan Peng
Justine Aboltina

Clarinet

Josef Lehmann
Vanessa Klöpping

Bassoon

Yael Falik
Carlotta Brendel

Horn

Johanna Müller
Thomas Mittler
Sakura Koyama
Bar Zemach

Trumpet

Matthias Hippe
Miguel Herraez Caballer

Trombone

Mario Montes Aguilera
Jesus Grande Ruiz
Rafael Moto

Tuba

Donath Rehm

* Royal College of Music

** Royal Conservatoire
The Hague and Codarts
Rotterdam

Personnel correct at the
time of going to print.
Italics denote section
principals.

SONGS AND SCORES FROM RUSSIA

Thursday 14 and Friday 15 November 2019, 7.30pm

Amaryllis Fleming Concert Hall

Martyn Brabbins conductor

Timothy Edlin bass-baritone

Emma Roberts soprano

RCM Symphony Orchestra

RCM Chorus

Mark Biggins chorus director

Stravinsky Orpheus

Mussorgsky (orch Kalevi Aho) Songs of Dances and Death

Prokofiev Alexander Nevsky

Visiting Professor of Conducting Martyn Brabbins conducts his second concert of the season.

The full sound of the RCM Symphony Orchestra combines with the RCM Chorus for a rousing evening of symphony and song from three of Russia's greatest composers. Stravinsky's 30-minute ballet score opens the programme and immediately impresses with its skilful handling of dynamics and delicate harp melodies. Mussorgsky's darkly brilliant song cycle follows, arranged for bass voice and orchestra by Kalevi Aho.

Concluding the evening is Prokofiev's epic score to Sergei Eisenstein's 1938 war film, *Alexander Nevsky*. Prokofiev's masterly manipulation of instrumentation and timbre vividly depicts the movie's most memorable scenes, from the monumental battle between the Teutonic Knights and the Russian troops, to the deeply moving funereal tribute to the fallen.

Part of the More Music concert series.

Tickets: £10, £15 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



LUNCHTIME CONCERT
Wednesday 13 November, 1.05pm
West Parry Room



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LUNCHTIME CONCERT

Wednesday 13 November, 1.05pm

West Parry Room

Welcome to today's concert where students from the Royal College of Music perform works by Hüe, Copland, Janáček and Nielsen.

Hüe (1858–1948)	Fantaisie for flute and piano	8'
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Copland (1900–1990)	Duo for flute and piano	15'
	<i>i Flowing</i>	
	<i>ii Poetic, somewhat mournful</i>	
	<i>iii Lively, with bounce</i>	

Sarah Parkes Bowen flute MPerf3 | **Kumi Matsuo** piano

* * *

Janáček (1854–1928)	Sonata for violin and piano	17'
	<i>i Con moto</i>	
	<i>ii Ballada. Con moto</i>	
	<i>iii Allegretto</i>	
	<i>iv Adagio</i>	

Esther Kim violin ArtDip1 | **Kumi Matsuo** piano

* * *

Nielsen (1865–1931)	Sonata for violin & piano no 1 in A major op 9	9'
	<i>i Allegro glorioso</i>	

Mina Haghbini violin MPerf1 | **Karin Miura** piano MPerf1

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Wednesday 20 November, 1.05pm | West Parry Room

C Schumann 3 Songs from poems of Rückert op 12

Fasch Sonata in D major

Tickets free but required | RCM Box Office 020 7591 4314

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SONGS AND SCORES FROM RUSSIA
Thursday 14 and Friday 15 November 2019
7.30pm | Amaryllis Fleming Concert Hall

Martyn Brabbins conductor
Timothy Edlin bass-baritone
Emma Roberts mezzo soprano
RCM Symphony Orchestra
RCM Chorus

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SONGS AND SCORES FROM RUSSIA

Thursday 14 and Friday 15 November 2019, 7.30pm

Amaryllis Fleming Concert Hall

Martyn Brabbins conductor

Timothy Edlin bass-baritone | **Emma Roberts** mezzo soprano

RCM Symphony Orchestra | **RCM Chorus** | **Mark Biggins** chorus director

Stravinsky

(1882–1971)

Orpheus (30')

- i *Orpheus weeps for Eurydice – Air de danse – Dance of the Angel of Death – Interlude*
- ii *Pas des Furies – Air de danse – Interlude – Air de danse, conclusion – Pas d'action – Pas de deux – Interlude – Pas d'action*
- iii *Apotheosis of Orpheus*

Mussorgsky (orch Kalevi Aho)

(1839–1881)

Songs of Dances and Death (18')

- i *Lullaby*
- ii *Serenade*
- iii *Trepak*
- iv *The Field Marshal*

INTERVAL

Prokofiev

(1891–1953)

Alexander Nevsky (36')

- i *Russia under the Mongolian Yoke*
- ii *Song about Alexander Nevsky*
- iii *The Crusaders in Pskov*
- iv *Arise, ye Russian People*
- v *The Battle on the Ice*
- vi *The Field of the Dead*
- vii *Alexander's Entry into Pskov*



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Stravinsky Orpheus

Stravinsky's ballet *Orpheus* was commissioned by George Balanchine and Lincoln Kirstein for the predecessor of the New York City Ballet, the Ballet Society. It was originally intended to be paired with the composer's other ballet *Apollo* and designed to last precisely 30 minutes. The composer worked closely with the choreographer in devising this ballet, which is essentially a series of mimed songs. With the help of Ovid and a classical dictionary, they devised a scenario split into three scenes. The work was first performed at the New York City Centre on 28 April 1948 with Stravinsky at the podium.

Structurally, the ballet appears to be written as a suite of 'classical' dances, but typically, Stravinsky complicates matters. The framing movements for example feature a heightened and intense use of counterpoint, lending an austere quality to the work. The composer's use of counterpoint has what the Stravinsky scholar Stephen Walsh has called 'tense harmonic consequences'. In later years, Stravinsky himself selected the string music of the *Pas de deux* as well as the developing harmonic movement and active bass line in the early part of the first *Interlude* as his better movements.

Mussorgsky (orch Kalevi Aho) Songs of Dances and Death

Mussorgsky's song cycle *Songs and Dances of Death* is a series of four miniature dramatic scenes. The text was supplied by Arseny Golenishchev-Kutuzov (a distant relative of the General Kutuzov who masterminded the Russian victory over Napoleon in 1812), who also happened to be the composer's flatmate. On his departure from the military, Mussorgsky came to form part of the now famous 'Mighty Handful' group of composers, which included Rimsky-Korsakov, Balakirev, Cui and Borodin. None except Rimsky-Korsakov were composers by profession. Indeed, the composers of this fellowship were critiqued for being self-taught amateurs and unaccomplished in the craft of composition and harmony. Nonetheless, Mussorgsky found the support, nurture and confidence that he needed to develop his own musical ideas. He devoted his energies to understanding his musical heritage and folklore. The composer gave the Russian language a central role in his creative endeavours, playing with its contours and its accents, and strove to follow it as realistically as possible in his compositions, which also included a ground-breaking opera entitled *The Marriage*.

The songs that are on tonight's programme are a set of four miniature dramatic scenes on the theme of death: the death of a sick child (*Lullaby*), the death of a sick girl (*Serenade*), the death of a drunken peasant (*Trepak*), and the death of field soldiers (*The Field Marshal*). While the first is a duo, where the mother and Death argue over a sick child, the second and third are mostly a monologue,

where the recipient of the message is present but not voiced. The last song has an epic nature – in all four however, those that are dying are silent. Mussorgsky made significant changes to the poetry – he changed tenses to depict the scene happening in real time and unfolding in front of the audience and sometimes he also altered specific words with his own preferences, again focussing on the immediacy of the moment for the audience.

© Dr Christina Guillaumier

Lullaby

*Stonet rebjonok... Svecha, nagoraja,
Tusklo mercajet krugom.
Celuju noch' kolybel'ku kachaja,
Mat' ne zabylasja snom.
Ranyim-ranjokhon'ko v dver' ostorozhno
Smert' serdobol'naja stuk!
Vzdrognula mat', ogljanulas' trevozhno...
'Polno pugat'sja, moj drug!
Blednoje utro uzh smotrit v okoshko...
Placha, toskuja, ljublja,
Ty utomilas', vzdremni-ka nemnozhko,
Ja posizhu za tebja.
Ugomonit' ty diitja ne sumela.
Slashche tebja ja spoju.' -
'Tishe! rebjonok moj mechetsja, b'jotsja,
Dushu terzaja moju!
'Nu, da so mnoju on skoro ujmjotsja.
Bajushki, baju, baju.',
Shchjochki blednejut, slabejet dykhan'e...
Da zamolchi-zhe, molju!' -
'Dobroje znamen'e, stikhnet stradan'e,
Bajushki, baju, baju.'
'Proch' ty, prokljajata!
Laskoj svojeju sgubish' ty radost' moju!
'Net, mirnyj son ja mladencu naveju.
Bajushki, baju, baju.'
'Szhalsja, pozhdi dopevat' khot' mgnoven'e,
Strashnuju pesnju tvoju!
'Vidish', usnul on pod tikhoje pen'e.
Bajushki, baju, baju.'*

Serenade

*Nega volshebnoj, noch' golubaja,
Trepetyj sumrak vesny.
Vnemlet, poniknuv golovkoj, bol'naja
Shopot nochnoj tishiny.
Son ne smykajet blestjashchije ochi,
Zhizn' k naslazhden'ju zavojot,
A pod okoshkom v molchan'i polnochi
Smert' serenadu pojot:
'V mrake nevoli surovoy i tesnoj*

*A child moans... A candle, burning low,
casts its dull flicker all around.
All through the night, as she rocks the cradle,
a mother has not slept.
Early in the morning comes the gentle knock
of Death, the compassionate one, at the door!
The mother shudders, anxiously looking around her...
'There's no need to be afraid, my friend!
The pale morning is peeping through the window...
You have worn yourself out with crying, longing, loving,
so rest a while, my dear,
and I will take your place at his side.
You couldn't soothe the little child,
but I can sing more sweetly than you.'
'Shhh! The child is tossing and turning,
my heart grieves to see him thus!'
'Come now, with me he will soon calm down,
hushaby, hushaby-hush.'
'His cheeks are so pale, his breathing so shallow...
Please be quiet, I beg you!'
'That's a good sign, his suffering will soon be over,
hushaby, hushaby-hush.'
'Be away with you, accursed woman!
You will destroy my joy with your caresses!'
'No, I will wait the sleep of peace over the infant,
hushaby, hushaby-hush.'
'Have pity! Cease your singing for just a moment,
cease your terrible song!'
'See now, my quiet song has sung him to sleep,
hushaby, hushaby-hush.'*

*Languid enchantment, the blue of the night,
the quivering half-light of spring.
Ailing, her head hung low, the young woman
listens to the whisper of night's stillness.
Sleep cannot close her shining eyes,
life's pleasures summon her still,
but under her window, in the silence of midnight,
Death sings this soft serenade:
'In the gloom of confinement, severe and narrow,*

Molodost' vjanet tvoja;
 Rycar' nevedomyj, siloj chudesnoj
 Osvobozhu ja tebjja.
 Vstan', posmotri na sebja: krasotoju
 Lik tvoj prozrachnyj blestit,
 Shchjoki rumjany, volnistoj kosoju
 Stan tvoj, kak tuchej obvit.
 Pristal'nykh glaz goluboje sijan'e,
 Jarche nebes i ognja;
 Znojem poludennym vejet dykhan'e...
 Ty obol'stila menja.
 Slukh tvoj plenilsja mojej serenadoj,
 Rycarja shopot tvoj zval,
 Rycar' prishjol za poslednej nagradoj:
 Chas upojen'ja nastal.
 Nezhen tvoj stan, upoitelen trepet...
 O, zadushu ja tebjja
 V krepkikh ob"jat'jakh: ljubovnyj moj lepet
 Slushaj!... molchi!... Ty moja!'

Trepak

Les da poljany, bezljud'e krugom.
 V'juga i plachet i stonet,
 Chujetsja, budto vo mrake nochnom,
 Zlaja, kogo-to khoronit;
 Gljad', tak i jest'! V temnote muzhika
 Smert' obnimajet, laskajet,
 S p'janen'kim pljashet vdvojom trepaka,
 Na ukho pesn' napevajet:
 Oj, muzhichok, starichok ubogoj,
 P'jan napilsja, popljolsja dorogoj,
 A mjatel'to, ved'ma, podnjalas', vzygrala.
 S polja v les dremuchij nevnachaj zagnala.
 Gorem, toskoj da nuzhdaj tomimyj,
 Ljag, prikorni, da usni, rodimyj!
 Ja tebjja, golubchik moj, snezhkom sogreju,
 Vkrug tebjja velikuju igru zateju.
 Vzbej-ka postel', ty mjatel'tebjodka!
 Gej, nachinaj, zapevaj pogodka!
 Skazku, da takuju, chtob vsju noch' tjanulas',
 Chtob p'janchuge krepko pod nejo zasnuos'!
 Oj, vy lesa, nebesa, da tuchi,
 Tem', veterok, da snezhok letuchij!
 Svejtes' pelenoju, snezhnoj, pukhovoju;
 Jeju, kak mladenca, starichka priкроju...
 Spi, moj družhok, muzhichok schastlivyj,
 Leto prishlo, rascvelo!
 Nad nivoj solnyshko smejetsja da serpy glajjut,
 Pesenka nesjotsja, golubki letajut...

your youth is fading;
 but I, a mysterious knight,
 will free you with my wondrous power.
 Rise and look on yourself: your countenance
 shines with limpid beauty,
 your cheeks are flushed, and your rippling tresses
 encircle your waist like clouds.
 The radiant blue of your eager eyes
 is brighter than heaven or flame;
 your breath is as the midday heat...
 You have bewitched me.
 Your hearing is captivated by my serenade,
 your whispering summoned this knight,
 who has come for his final reward:
 The hour of rapture is nigh.
 Your form is fair and your trembling – enchanting...
 Ah, I shall smother you in my strong embrace:
 Listen to my words of love!
 Be silent!.... You are mine!'

Forests and glades, not a soul in sight.
 A blizzard wails and howls.
 In the darkness of night,
 it is as if someone is being buried by some evil force:
 Just look – it is so! In the darkness,
 Death tenderly embraces a peasant,
 leading the drunken man in a lively dance,
 and singing this song in his ear:
 'Oh, poor peasant, pitiful old man,
 drunk and stumbling on your way,
 and the blizzard, like a witch, rose up and raged,
 driving you by chance from the field into the deep
 woods.
 Oppressed by grief and sadness and want,
 lay down, rest and sleep, my dear!
 I will warm you, my friend, with a cover of snow,
 weaving a great game around you.
 Whip up a bed, oh swan-like snowstorm!
 Hey, you elements, strike up a song,
 spin a tale that will last all night,
 so that that old drunk might sleep soundly to its strains!
 Hey, you woods and heavens and storm clouds,
 darkness and winds and driving snow!
 Spin him a shroud of downy snow,
 and I will swathe the old man, like a new-born child...
 Sleep, my friend, you fortunate peasant,
 summer has come, all in bloom!
 The sun smiles down on the cornfield and the sickles
 glimmer,
 A song wafts across the air and the doves are flying...'

The Field Marshal

*Grokhochet bitva, bleshut broni,
Orud'ja zhadnye revut,
Begut polki, nesutsja koni
I reki krasnye tekut.
Pylajet polden', ljudi b'jutsja;
Sklonilos' solnce, boj sil'nej;
Zakat blednejet, no derutsja
Vragi vse jarostnej i zlej.
I pala noč' na pole brani.
Družiny v mrake razoshlis'...
Vsjo stikhlo, i v nochnom tumanе
Stenan'ja k nebu podnjalis'.
Togda, ozarena lunoju,
Na bojevom svojom kone,
Kostej sverkaja beliznoju,
Javilas' smert'; i v tishine,
Vnimaja vopli i molitvy,
Dovol'stva gordogo polna,
Kak polkovodec mesto bitvy
Krugom ob'ekhala ona.
Na kholm podnjavshis', ogljanulas',
Ostanovilas', ulybnulas'...
I nad ravninoj bojevoy
Razdalsja glas rokovej:
'Končena bitva! ja vsekh pobedila!
Vse predо mnoj vy smirilis', bojcy!
Zhizn' vas possorila, ja pomirila!
Družno vstavajte na smotr, mertvцы!
Maršem toržhestvennym mimo projdite,
Vojsko mojo ja khochu soschitat';
V zemlju potom svoi kosti slozhite,
Sladko ot zhizni v zemle otdykhat'!
Gody nezrimo projdut za godami,
V ljudjakh ischeznet i pamjat' o vas.
Ja ne zabudu i gromko nad vami
Pir budu pravit' v polunochnyj čas!
Pljaskoj tjažhjolоju zemlju syruju
Ja pritopchu, chtoby sen' grobovuju
Kosti pokinut' vovek ne mogli,
Chto b nikogda vam ne vstat' iz zemli!'*

The battle rages, the armour flashes,
bronze canons roar,
Regiments charge, horses gallop by
and red rivers flow.
Midday burns and men still fight;
the sun sinks low, yet the battle rages ever more;
twilight fades, yet enemies are locked
more violently, more fiercely in conflict.
Night falls on the field of battle.
Legions disperse in the darkness...
All is calm, and in the darkness of night
groans rise up to the sky.
And then, in the moonlight,
on her warhorse,
Her white bones shining brightly,
Death appears; and in the silence,
listening to the groans and prayers
with pride and pleasure,
she bestrides the field of battle
like a field marshal.
From atop of a mound she looks around,
stops and smiles...
And across the war-torn plain
rings the sound of her fateful voice:
'The battle is over! I have vanquished you all!
You have all surrendered before me, ye warriors!
Life set you at odds, but I have reconciled you!
Stand to attention for review, ye dead!
March by in solemn procession,
I wish to account for my troops;
then lay down your bones in the earth,
and rest sweetly rest, life's labours down!
The years will pass by imperceptibly,
and you will slip from the memory of the living.
Yet I will not forget you and will host
a banquet at midnight over your bones!
The heavy tread of my dance will trample down
the moist earth, so that your bones may never more
escape the fastness of the grave,
so that you may never more rise from the grave!'

Prokofiev Alexander Nevsky

Saint Alexander Nevsky was announced as the winner of a competition launched by a television programme called *Name of Russia*, to identify the most important figure in Russian history. Two places behind Nevsky, in third place, was Joseph Vissarionovich Djugashvili, commonly known as Stalin. The general populace of Russia was taken aback by the results of this television competition, but to Russian cultural historians and commentators, the results were hardly surprising. Alexander Nevsky was a significant figure of medieval Rus'; his military prowess was the stuff of legend, and he successfully defended Rus' against invaders. In Russian history and in mythology, no real parallel would ever emerge.

The score was written for a 1938 historical drama film, entitled *Alexander Nevsky* produced by the innovative filmmaker Sergei Eisenstein, who was at the time under suspicion of being a 'formalist' artist and therefore under significant pressure and surveillance. The film depicts the invasion of the ancient city of Novgorod by the Teutonic Knights in 1242; Prince Alexander Nevsky defeats the invaders. Eisenstein's choice of Nevsky was significant. It came at an epic time in Soviet history, right at a time when heroes like him, sufficiently mythological and removed from the contemporary context, were desperately sought for.

Eisenstein requested that Prokofiev wrote the score for his film, knowing that the composer had the compositional experience and stylistic finesse required for such a task. Most of the song texts in the score were written by the poet Vladimir Lugovskoy. Just as in Prokofiev's recent ballet *Romeo and Juliet*, this score features short musical numbers, that signpost specific moments in the plots; in this way the music co-creates the visual imagery. The composer worked with short, recurring musical motifs, that functioned as cues. This enabled him to write very descriptive music even before he had seen its visual counterpart. Eisenstein and Prokofiev worked closely together, discussing the content of each key episode very precisely; Eisenstein found his work with Prokofiev on the film score stimulating. It led him to develop his thoughts into his famous essay on 'Vertical Montage'. The composer and filmmaker worked together on taking creative responsibility for each episode, determining in collaboration how the pacing and rhythm for each episode could be translated into music. As was his habit, Prokofiev arranged the music of the film score as the cantata, *Alexander Nevsky*, op 78, for mezzo-soprano, chorus, and orchestra. Along with his other film score *Lieutenant Kijé*, it has found a permanent place in the repertoire. In 1941, Eisenstein was awarded the Stalin Prize for *Nevsky* and it continues to rate highly among Russian war films.

Rus' pod igom mongol'skim

Pesnya ob Aleksandre Nevskom

A, i bilo delo na Nevye rekye
na nevye rekye, na bol'shoy vodye,
Tam rubili mi zloye voinstvo,
zoye voinstvo, voysko shvedskoye,
Ukh, kak bilis' mi, kak rubilis' mi!
Ukh! Rubili korabli po dostochkam,
Nashu krov'-rudu nye zhaleli mi
za velikuyu zemlyu russkuyu.
Gde proshal topor, bila ulitsa,
gde letelo kop'yo, pereulochek.
Polozhili mi shvedov, nemchikov,
kak kovil-travu, na sukhoy zemlye.
Ne ustupim mi zemlyu russkuyu.
Kto pridyot na Rus' budet na smert' bit.
Podnyalasya Rus' suprotiv vraga;
podnimis' na boy, slavniiy Novgorod!

Krestonostsi vo Pskovye

Peregrinus, expectavi, pedes meos in cymbalis.

Vstavaytye, lyudi russkie

Vstavaytye, lyudi russkie,
na slavniiy boy, na smertniy boy.
Vstavaytye, lyudi vol'niye
za nashu zemlyu chestnuyu!
Zhimim boytsam pochot i chest'
a myortvim slava vechnaya,
Za otchiy dom, za russkiy kray,
vstavaytye, lyudi ruskiye.
Vstavaytye, lyudi ruskiye,
na slavniiy boy, na smertniy boy,
Vstavaytye, lyudi vol'niye
za nashu zemlyu chestnuyu!
Na Rusi rodnoy, na Rusi bol'shoy
ne bivat' vragu.
Podnimaysya, vstan', mat' rodnaya Rus'!
Na Rusi rodnoy, na Rusi bol'shoy
nye bivat' vragu.
Podnimaysya, vstan', mat' rodnaya Rus!
Vstavayte, lyudu russkiye,
na smertniy boy, na smertniy boy.
Vstavaytye, lyudi vol'niye
za nashu zemlyu chestnuyu!
Vragam na Rus' nye khazhivat',
polkov na Rus' ne vidivat',
putey na Rus' ne vidivat',
poley Rusi na taplivat'.
Vstavaytye, lyudi ruskiye,
na slavniiy boy, na smertniy boy,
Vstavaytye, lyudi vol'niye
za nashu zemlyu chestnuyu!

Russia under the Mongolian Yoke

Song about Alexander Nevsky

Yes, it happened on the River Neva,
on the River Neva, on the watery expanses.
There we were hacking down the enemy hosts,
the Swedish forces.
Oh, how we fought them,
how we routed them!
Oh! We smashed their ships into kindling,
and we didn't spare our life's blood.
The swing of our axes carved streets
and the flight of our spears forged lanes.
We mowed down the invading Swedes
like feather grass on arid soil.
We will not yield our Russian land.
Whoever marches on Russia will be mortally defeated.
Russia has risen up against its enemy;
rise to the fight; glorious Novgorod!

The Crusaders in Pskov

Peregrinus, expectavi, pedes meos in cymbalis.

Arise, ye Russian People

Arise, ye Russian people,
take arms in the glorious and mortal battle.
Arise, ye free people
for our sacred land!
All honour and glory to our living warriors
and eternal glory to the fallen!
In the name of the paternal home and our
Russian land, arise,
ye Russian people,
take arms in the glorious and mortal battle.
Arise, ye free people
for our sacred land!
In our native Russia, in our vast Russia
let there be no enemy.
Rise up, take up arms, our mother Russia!
In our native Russia,
in our vast Russia
let there be no enemy.
Arise, ye Russian people,
take arms in the glorious and mortal battle.
Arise, ye free people,
for our sacred land!
No enemies shall march on Russia,
they shall lead no regiments to Russia,
they shall not see roads to Russia,
they shall not trample on our Russian fields.
Arise, ye Russian people,
take arms in the glorious and mortal battle.
Arise, ye free people,
for our sacred land!

Ledovoye poboishche

*Peregrinus, expectavi, pedes meos in cymbalis
est! Vincant arma crucifera! Hostis pereat!*

Myortvoye polye

*Ya poydu na polyu byelomu,
polechu po polyu smyertnomu,
poishchu ya slavnikh sokolov.
Zhenikhov moikh debrikh molodtsev,
Kto lezhit mechami porublenniy,
Kto lezhit streloyu paranenniy,
napoilil oni krov'ya aloyu
zemlyu chestnuyu, zemlyu russkuyu.
Kto pogib za Rus' smert'yu dobroyu,
potseluyu tovo v ochi myortviye,
a tomu molodtsa, shito ostalsya zhit'
budu vernoy zhenoy, miloy ladoyu.
Nye voz'mu v much'ya krasivovo,
krasota zemnaya konchayetsya,
a poydu ya za khrabrovo.
Otzovitesya, yasni sokoli!*

V'yezd Aleksandra vo Pskov

*Na velikiy boy vikhodila Rus';
voroda pobedila Rus'.
Na rodnoy zemlye ne bivat' vragu.
Kto pridyot, budet na smert' bit.
Veselisya, poy, mat' rodnaya Rus'!
Na radnoy Rusi nye bivat' vragu,
ne vidat' vragu nashikh russkikh syol.
Kto pridyot na Rus', budet na smert' bit,
Nye vidat' vragu nashikh russkikh syol.
Kto pridyot na Rus', budet na smert' bit.
Na Rusi rodnoy, na Rusi bol'shoy
nye bivat' vragu!
Veselisya, poy, mat' rodnaya Rus'!
Na veikiy prazdnik
sobralasya Rus'.
Veselisya, Rus'! Veselisya,
Rus', rodnaya mat'!*

The Battle on the Ice

*As a foreigner, I expected my feet to be cymbal-shod.
May the weapons of the cross-bearers conquer!
May the enemy perish!*

The Field of the Dead

*I shall cross the snow-white field,
I shall fly over the field of death,
I shall search out the valiant warriors,
my husband, my fine fellows.
Some lie hacked by swords,
some lie pierced by an arrow,
they have watered the sacred Russian land with their
scarlet blood.
Whoever died a noble death for Russia
I shall kiss him on his lifeless eyes,
I shall be a faithful wife and loving companion
of that fine lad who survived the battle.
I shall not take the handsome one to be my husband,
earthly beauty has its end,
but I will wed the brave one,
Now answer me, bright-eyed falcons!*

Alexander's Entry into Pskov

*Russia went forth to a great battle;
Russia defeated the foe.
No enemy shall remain on Russian lands,
Whoever invades will be mortally defeated.
Rejoice and sing, mother Russia!
No enemy shall remain on Russian lands,
the enemy shall not see Russian villages.
Whoever invades Russia will be mortally defeated.
The enemy shall not see our Russian villages.
Whoever invades Russia will be mortally defeated.
In our own Russia, in our vast Russia
no enemy shall remain.
Rejoice and sing, mother Russia!
For the grand festivities
Russia has come together.
Rejoice, Russia!
Rejoice, mother Russia!*

Martyn Brabbins

Martyn Brabbins is Music Director of the English National Opera, and has conducted at La Scala, Bayerische Staatsoper and in Lyon, Frankfurt and Antwerp. He is a regular guest of top international orchestras such as the Philharmonia, BBC Symphony, Royal Concertgebouw, Tokyo Metropolitan and Deutsche Sinfonieorchester Berlin. He studied with Ilya Musin in St Petersburg, won the Leeds Conducting Competition in 1988, and became Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994–2005. He was Principal Guest of Antwerp Symphony 2009–2015 and Chief Conductor of the Nagoya Philharmonic 2012–2016. He has conducted hundreds of world premieres and has recorded over 120 CDs. He is currently Visiting Professor of Conducting at the Royal College of Music.

Timothy Edlin

Timothy Edlin recently joined the Opera Studio of the North Rhine Westphalia in Germany and has performed principal roles across Germany including; Oper Dortmund, Aalto-Musiktheater Essen, Musiktheater im Revier Gelsenkirchen and Oper Wuppertal. In the UK, Timothy has performed as a soloist at the Royal Festival Hall (with players of the LPO and Foyle Future First scheme), Wigmore Hall, King's College Chapel, as well as live on BBC Radio 3. As a recent graduate of the Royal College of Music, he has been offered numerous performance opportunities. Operatic highlights include Officer and Arthur in Peter Maxwell Davies' *The Lighthouse*, Teobaldo in Handel's *Faramondo* (London Handel Festival), and Bottom in Britten's *A Midsummer Night's Dream*. He also sang the bass solos in Mozart's *Requiem* in the RCM Sir David Willcocks celebration concert. Timothy has been engaged in two seasons with British Youth Opera performing The Devil in Judith Weir's *The Vanishing Bridegroom* and Caliban in Jeremy Sams' *The Enchanted Island* as well as performing the role of Snug from *A Midsummer Night's Dream* with Nevill Holt Opera. Timothy would like to thank the Josephine Baker Trust, Sussex Opera and Ballet Society, The Countess of Munster Musical Trust, the Kiri Te Kanawa Foundation, and the Janet and Michael Levesley Trust for their support.

Emma Roberts

Emma Roberts is studying for a masters in vocal performance at the Royal College of Music under the tutelage of Alison Wells, and previously with David Montague Rendall. At the RCM she is the Cuthbert Smith Scholar. Emma graduated with a degree in music from the University of Manchester under the teaching of Nicholas Powell. Emma has sung the roles of Hippolyta in Britten's *A Midsummer Night's Dream* and Zita in Puccini's *Gianni Schicchi*. She has also taken part in RCM Opera Scenes singing the roles of Carmen, Lucretia and Nancy in *Albert Herring*, Book of Fate in Jonathan Dove's *The Enchanted Pig* and upcoming Octavian in Strauss's *Der Rosenkavalier*. Emma was a semi-finalist in the By Voice Alone opera competition 2019. She has sung in masterclasses with Dame Ann Murray and Michael Chance, as well as an opera masterclass with Claire Rutter for Hurn Court Opera. Emma is currently preparing as the soloist in Mark-Anthony Turnage's monodrama *Twice Through the Heart* for his residency at the RCM in 2020.

Mark Biggins

Mark Biggins recently graduated with distinction from the Royal College of Music where he studied conducting with Peter Stark and Howard Williams. He is Chorus Master for English National Opera and has conducted the Norwegian Radio Symphony Orchestra and BBC Singers. He has prepared choruses for Bernard Haitink and assisted Vladimir Jurowski, John Wilson and Martyn Brabbins. While a student of David Hill at Yale School of Music, he was director of music at Battell Chapel. He has recorded for Hyperion with the Yale Schola Cantorum and collaborated with Bach Collegium Japan and the New York Philharmonic under the batons of Masaaki Suzuki, Simon Halsey and Stefan Parkman. This year he makes his debut as a guest with the Sinfonia of Cambridge and University of London Symphony Orchestra, and takes up music directorships with the Petersfield Orchestra and Epsom Chamber Choir.

RCM Symphony Orchestra and Chorus

The Royal College of Music Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

The RCM Chorus has been a leading ensemble in the College for many years. The ensemble is the largest at the RCM with around 150 musicians performing together. Following preparation with some of the leading choral trainers, the chorus performs with the RCM Symphony Orchestra to sell-out audiences. The size of the ensemble has enabled the choir to undertake a variety of large-scale repertoire with some of the world's most celebrated conductors. These have included Bernard Haitink for Ravel's *Daphnis et Chloé*, Michael Rosewell for Mozart's Requiem and Jac van Steen for Fauré's Requiem.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

The RCM would like to thank the following orchestral coaches:

Mark Biggins (tutti, woodwind and tutti strings), Gaby Lester (violin), Robert Turner (viola), Amanda Truelove (cello), Colin Paris (bass), Gaby Lester (tutti strings), Peter Fry (percussion), Stephen Fitzpatrick (harp), Michael Harris (woodwind), and Hugh Seenan (brass and woodwind, brass, percussion & harp)

Violin I

Roberto Ruisi
Haim Choi
David Nebel
Annie Pham
Olivia Ziani
Amy Huang
Solomon Markman
Shoshannah Sievers
Natasha Humphries
Andrew Sherwin
Emilia Wieczorkowska
Sherry Shen
Weiyi Lyu
Natascha Pichler

Violin II

Ines Delgado
Polina Makhina
Tiago Soares Silva
Eliza Nagle
Zea Hunt
Xiongyufan Miao
Joel Munday
Dimitra Sioras
Amy Birse
Farah Wwu
Jimi Liu
Jorinde Gray

Viola

Sofia Silva Sousa
Toby Warr
Nakyung Park
Georgie Davis
Tiffany Cheng
Nils Jones
Zimon Huld
Jesse Francis
Pierre Tate-Lemiere
Anna Grown
Joanna Patrick

Cello

Tamaki Sugimoto
Adam Mazurek
Emma Bandeniece
Supanee Sonchaiwanich
Kelly Lee
Haiyang Hu
Yukyung Na
Sarah Chan
Yi Fang Chen

Bass

Jon Mendiguchia
Danny Cleave
Ketan Curtis
Yuan Gao
Dan Laurie
Will Duerden

Flute

Lucy Pond
Maja Persson
Marie Sato (pic)

Oboe

Veronica Stubberud
Sarah Bence (cor)
Russell Coates (cor)

Clarinet

Lewis Graham
Elliot Gresty
Peggy Lai (bass)

Bassoon

Zac Moxon
Blair Shepperd
Holly Redshaw (contra)

Saxophone

Sophia Elger

Horn

Jack Pilcher May
Joel Ashford
Louise Sullivan
Alexander Boukikov
Olivia Gandee

Trumpet

Thomas Fountain
Duncan Hughes
Rebecca Goodwin
Joe Skypala
Henry Thomas

Trombone

Nicolas Kent
Dominic Clarke
Thomas Williams (bass)

Baritone horn

Will Roberts

Tuba

Grady Hassan

Timpani

Johan Smith

Percussion

Alex Temple-Heald
James Burton
Cindy Cheng
Adam Cracknell
Max Heaton
Paula O'Malley
Joe Parks

Harp

Henriette Poos
Lena Reifland

Personnel correct at the time of going to print.

Italics denote section principals.

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May Abercrombie
 Hilary Aeschliman
 Jillian Agona
 Laeti Amodio
 Katie Bannister
 Cameron Baumann
 Shona Beecham
 Maddie Boreham
 Esther Branco
 Ellen Buller
 Olivia Carstairs
 Lucie Curé
 Eluned Davies
 Amadea Dazeley-Gaist
 Cristina Dimitrova
 Jess Edom-Carey
 Ciara Fegan
 Zhimiao Geng
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Elena Accogli
 Cristiana Achim
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 Megan Baker
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 Matilda Sacco
 Madelyn Stephenson
 Natasha Sutanto
 Lexie White
 Hellena Yang
 Kelly Yeung
 Alisa Zaika
 Nick Drey

Tenor

Louis-Victor Bak
 Theodore Baujard
 Lucas Boardman
 Matthew Borneman
 Nikita Burzanitsa
 Jack Campbell
 James Cobb
 Siping Guo
 Sam Harris
 Hiroshi Izumiya
 Zekun Ji
 Dafydd Jones
 Laurence Kilsby
 Axel Liden
 Aurelien Pinchon
 Deng Rui
 Avi Taler
 Tom Toledo-Brown
 Sam Toth
 Toby Ward

Bass

Dafydd Allen
 Ben Adams
 David Anton
 Ilai Avni
 Bradford Barker
 Tom Bennett
 Isaac Boll
 Lucas Boylan
 Leon Chakrabarti
 Lewis Chinn
 Arthur Di Francesco
 Francesco Di Matteo
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RCM AT ST MARY ABBOTS

Friday 15 November, 1.05pm

Brahms (1833–1897)	Four pieces for piano op 119 <i>i Intermezzo in B minor. Adagio</i> <i>ii Intermezzo in E minor. Andantino un poco agitato</i> <i>iii Intermezzo in C major. Grazioso e giocoso</i> <i>iv Rhapsody in E flat major. Allegro risoluto</i>	15'
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Brett Dean (b 1961)	Hommage à Brahms <i>i Engelsflügel 1</i> <i>ii Hafenkneipenmusik</i> <i>iii Engelsflügel 2</i>	10'
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Victor Dai piano BMus4

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Piazzolla (1921–1992)	Le Grand Tango	10'
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Katherine Yoon violin BMus3 | **Dina Duisen** piano

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Brahms (1833–1897)	Sonata for violin and piano no 2 in A major 'Thun' op 100 <i>i Allegro amabile</i> <i>ii Andante tranquillo - Vivace</i> <i>iii Allegretto grazioso (quasi Andante)</i>	20'
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Amy Huang violin BMus3 | **Rob Hao** piano BMus2

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Victor Dai

Victor Dai is an emerging concert pianist from Australia currently studying at the Royal College of Music with Andrew Ball and Danny Driver for his Bachelor of Music. He is a C.Bechstein Scholar supported by the Mike Rimmer Scholarship. Victor began his piano studies at the age of six, and shortly after began performing live on radio station Fine Music in the Young Performers and Emerging Artists programs. He gave his first public recital at the age of twelve and since then, has performed across many venues in Australia and Europe. Some of his competition successes include First Prize in the Sydney Eisteddfod Kawai Piano Award and Piano Concerto, Second Prize in the Australian Concerto and Vocal Competition and Second Prize in the RCM Kendall Taylor Beethoven Competition. He most recently performed at Schubert's Birth House (Vienna), L'viv Organ Hall (Ukraine) and in the City Ceremonial Hall (Belgrade, Serbia) which was recorded and live broadcast by Radio Television of Serbia.

Katherine Yoon

South Korean violinist Katherine Yoon is studying at the Royal College of Music with Itzhak Rashkovsky. Katherine has given solo and chamber performances at Wigmore Hall, Konzerthaus Berlin, Bozar Brussels, Muziekgebouw Amsterdam and Berlin Philharmonie. She has won a number of awards including first prizes in the Haneum Competition and World Music News Competition. Katherine has taken part in masterclasses with Zakhar Bron, Maxim Vengerov, Pinchas Zukerman, Alina Ibragimova, András Keller, Mihaela Martin and has received lessons from members of the Emerson Quartet and Doric Quartet. Her upcoming appearances include Musikverein Vienna and Singapore's Victoria Hall with LGT Young Soloists. Previously she studied with Akiko Ono at the Yehudi Menuhin School. Katherine receives a full scholarship for her studies thanks to the generous support of the Anne & Brian Wadsworth Scholarship and the ISH Award.

Dina Duisen

Kazakh-British pianist Dina Duisen has performed at the Jacqueline du Pré Music Building, St Martin-in-the-Fields, Kings Place, Cadogan Hall and the Elgar Room amongst others. In 2014, she gave the Asian premiere of *Mazurkas* by British composer Thomas Adès. She has been the resident class pianist at the IMS Prussia Cove and Casalmaggiore International Music Festival and is currently working at the Royal College of Music. In 2017 Dina joined Sinfonia Cymru for Twisted Rhythms: Mark-Anthony Turnage Birthday Concert at the Vibrate Festival. Dina was invited to make her debut at George Enescu Festival in Bucharest with the Mercury Quartet. In October, 2018 she made her debut at Cadogan Hall in a dramatised concert 'Byron: Angel & Outcast' with actors Simon Russell Beale and Rob Heaps. Dina released her solo debut album 'Mazurkas from Chopin to Adès' which was recorded at Kings Place with the Grammy-award winning producer Andrew Keener.

Amy Huang

Amy Huang is an RCM Scholar and Tait Scholar in her third year of her Bachelor of Music at the Royal College of Music, where she studies violin with Itzhak Rashkovsky. She transferred in 2018 from the Sydney Conservatorium of Music, where she studied with Ole Böhn as a Matteson and Nancy Roberts Scholar. In 2016, she received a BBM classical music award to travel to the UK and was a finalist in the prestigious Doctors' Orchestra Scholarship. In 2018 she received a Tait Memorial Trust Special Award, performed the Mendelssohn Violin Concerto with the Macquarie Towns Orchestra, was concertmaster at the FEMUSC festival and partook in the Australian Youth Orchestra July Season and Australian Music Foundation (AMF) finals. She also performed with esteemed pianist Leslie Howard at the Tait Winter Proms at Australia House. In 2019 she received the Tait Scholarship and performed at the House of Lords, the AMF finals and the New Virtuosi mastercourse in Italy.

Rob Hao

Australian pianist and composer Rob Hao has performed concertos, as well as recitals as both a soloist and chamber musician in Europe and Australia. He holds an expansive solo repertoire that spans from Bach to Boulez, and concertos from Ravel, Schumann, Prokofiev, Mozart and Beethoven. Born in New Zealand, Rob was raised in Australia, and during high school, he studied piano with Ransford Elsley and composition, theory and musicology with Dr Nicholas Vines. He made his concerto debut in 2016, performing Prokofiev's Piano Concerto no 3. He currently studies piano with Gordon Fergus-Thompson and composition with Dr Alison Kay at the Royal College of Music. In 2020, Rob has engagements across the UK, Italy and Germany.

The next Saint Mary Abbots concert will be on Friday 22 November featuring works by Beethoven.

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SONGS AND SCORES FROM RUSSIA
Friday 15 November 2019
7.30pm | Amaryllis Fleming Concert Hall

Mark Biggins conductor
Timothy Edlin bass-baritone
Emma Roberts mezzo soprano
RCM Symphony Orchestra
RCM Chorus

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SONGS AND SCORES FROM RUSSIA

Friday 15 November 2019, 7.30pm

Amaryllis Fleming Concert Hall

Mark Biggins conductor & chorus director

Timothy Edlin bass-baritone | **Emma Roberts** mezzo soprano

RCM Symphony Orchestra | **RCM Chorus**

With regret, Martyn Brabbins has had to cancel his appearance this evening due to illness. We are extremely grateful to RCM Chorus Director and ENO Chorus Master, Mark Biggins for conducting this concert at short notice.

Stravinsky

(1882–1971)

Orpheus

(30')

- i *Orpheus weeps for Eurydice – Air de danse – Dance of the Angel of Death – Interlude*
- ii *Pas des Furies – Air de danse – Interlude – Air de danse, conclusion – Pas d'action – Pas de deux – Interlude – Pas d'action*
- iii *Apotheosis of Orpheus*

Mussorgsky (orch Kalevi Aho)

(1839–1881)

Songs of Dances and Death

(18')

- i *Lullaby*
- ii *Serenade*
- iii *Trepak*
- iv *The Field Marshal*

INTERVAL

Prokofiev

(1891–1953)

Alexander Nevsky

(36')

- i *Russia under the Mongolian Yoke*
- ii *Song about Alexander Nevsky*
- iii *The Crusaders in Pskov*
- iv *Arise, ye Russian People*
- v *The Battle on the Ice*
- vi *The Field of the Dead*
- vii *Alexander's Entry into Pskov*

Stravinsky Orpheus

Stravinsky's ballet *Orpheus* was commissioned by George Balanchine and Lincoln Kirstein for the predecessor of the New York City Ballet, the Ballet Society. It was originally intended to be paired with the composer's other ballet *Apollo* and designed to last precisely 30 minutes. The composer worked closely with the choreographer in devising this ballet, which is essentially a series of mimed songs. With the help of Ovid and a classical dictionary, they devised a scenario split into three scenes. The work was first performed at the New York City Centre on 28 April 1948 with Stravinsky at the podium.

Structurally, the ballet appears to be written as a suite of 'classical' dances, but typically, Stravinsky complicates matters. The framing movements for example feature a heightened and intense use of counterpoint, lending an austere quality to the work. The composer's use of counterpoint has what the Stravinsky scholar Stephen Walsh has called 'tense harmonic consequences'. In later years, Stravinsky himself selected the string music of the *Pas de deux* as well as the developing harmonic movement and active bass line in the early part of the first *Interlude* as his better movements.

Mussorgsky (orch Kalevi Aho) Songs of Dances and Death

Mussorgsky's song cycle *Songs and Dances of Death* is a series of four miniature dramatic scenes. The text was supplied by Arseny Golenishchev-Kutuzov (a distant relative of the General Kutuzov who masterminded the Russian victory over Napoleon in 1812), who also happened to be the composer's flatmate. On his departure from the military, Mussorgsky came to form part of the now famous 'Mighty Handful' group of composers, which included Rimsky-Korsakov, Balakirev, Cui and Borodin. None except Rimsky-Korsakov were composers by profession. Indeed, the composers of this fellowship were critiqued for being self-taught amateurs and unaccomplished in the craft of composition and harmony. Nonetheless, Mussorgsky found the support, nurture and confidence that he needed to develop his own musical ideas. He devoted his energies to understanding his musical heritage and folklore. The composer gave the Russian language a central role in his creative endeavours, playing with its contours and its accents, and strove to follow it as realistically as possible in his compositions, which also included a ground-breaking opera entitled *The Marriage*.

The songs that are on tonight's programme are a set of four miniature dramatic scenes on the theme of death: the death of a sick child (*Lullaby*), the death of a sick girl (*Serenade*), the death of a drunken peasant (*Trepak*), and the death of field soldiers (*The Field Marshal*). While the first is a duo, where the mother and Death argue over a sick child, the second and third are mostly a monologue,

where the recipient of the message is present but not voiced. The last song has an epic nature – in all four however, those that are dying are silent. Mussorgsky made significant changes to the poetry – he changed tenses to depict the scene happening in real time and unfolding in front of the audience and sometimes he also altered specific words with his own preferences, again focussing on the immediacy of the moment for the audience.

© Dr Christina Guillaumier

Lullaby

*Stonet rebjonok... Svecha, nagoraja,
Tusklo mercajet krugom.
Celuju noch' kolybel'ku kachaja,
Mat' ne zabylasja snom.
Ranyim-ranjokhon'ko v dver' ostorozhno
Smert' serdobol'naja stuk!
Vzdrognula mat', ogljanulas' trevozhno...
'Polno pugat'sja, moj drug!
Blednoje utro uzh smotrit v okoshko...
Placha, toskuja, ljublja,
Ty utomilas', vzdremni-ka nemnozhko,
Ja posizhu za tebja.
Ugomonit' ty diitja ne sumela.
Slashche tebja ja spoju.' -
'Tishe! rebjonok moj mechetsja, b'jotsja,
Dushu terzaja moju!
'Nu, da so mnoju on skoro ujmjotsja.
Bajushki, baju, baju.'
Shchjochki blednejut, slabejet dykhan'e...
Da zamolchi-zhe, molju!' -
'Dobroje znamen'e, stikhnet stradan'e,
Bajushki, baju, baju.'
'Proch' ty, prokljajata!
Laskoj svojeju sgubish' ty radost' moju!
'Net, mirnyj son ja mladencu naveju.
Bajushki, baju, baju.'
'Szhal'sja, pozhdi dopevat' khot' mgnoven'e,
Strashnuju pesnju tvoju!
'Vidish', usnul on pod tikhoje pen'e.
Bajushki, baju, baju.'*

Serenade

*Nega volshebnoj, noch' golubaja,
Trepetyj sumrak vesny.
Vnemlet, poniknuv golovkoj, bol'naja
Shopot nochnoj tishiny.
Son ne smykajet blestjashchije ochi,
Zhizn' k naslazhden'ju zavojot,
A pod okoshkom v molchan'i polnochi
Smert' serenadu pojot:
'V mrake nevoli surovoy i tesnoj*

*A child moans... A candle, burning low,
casts its dull flicker all around.
All through the night, as she rocks the cradle,
a mother has not slept.
Early in the morning comes the gentle knock
of Death, the compassionate one, at the door!
The mother shudders, anxiously looking around her...
'There's no need to be afraid, my friend!
The pale morning is peeping through the window...
You have worn yourself out with crying, longing, loving,
so rest a while, my dear,
and I will take your place at his side.
You couldn't soothe the little child,
but I can sing more sweetly than you.'
'Shhh! The child is tossing and turning,
my heart grieves to see him thus!'
'Come now, with me he will soon calm down,
hushaby, hushaby-hush.'
'His cheeks are so pale, his breathing so shallow...
Please be quiet, I beg you!'
'That's a good sign, his suffering will soon be over,
hushaby, hushaby-hush.'
'Be away with you, accursed woman!
You will destroy my joy with your caresses!'
'No, I will wait the sleep of peace over the infant,
hushaby, hushaby-hush.'
'Have pity! Cease your singing for just a moment,
cease your terrible song!'
'See now, my quiet song has sung him to sleep,
hushaby, hushaby-hush.'*

*Languid enchantment, the blue of the night,
the quivering half-light of spring.
Ailing, her head hung low, the young woman
listens to the whisper of night's stillness.
Sleep cannot close her shining eyes,
life's pleasures summon her still,
but under her window, in the silence of midnight,
Death sings this soft serenade:
'In the gloom of confinement, severe and narrow,*

Molodost' vjanet tvoja;
 Rycar' nevedomyj, siloj chudesnoj
 Osvobozhu ja tebjja.
 Vstan', posmotri na sebja: krasotoju
 Lik tvoj prozrachnyj blestit,
 Shchjoki rumjany, volnistoj kosoju
 Stan tvoj, kak tuchej obvit.
 Pristal'nykh glaz goluboje sijan'e,
 Jarche nebes i ognja;
 Znojem poludennym vejet dykhan'e...
 Ty obol'stila menja.
 Slukh tvoj plenilsja mojej serenadoj,
 Rycarja shopot tvoj zval,
 Rycar' prishjol za poslednej nagradoj:
 Chas upojen'ja nastal.
 Nezhen tvoj stan, upoitelen trepet...
 O, zadushu ja tebjja
 V krepkikh ob"jat'jakh: ljubovnyj moj lepet
 Slushaj!... molchi!... Ty moja!'

Trepak

Les da poljany, bezljud'e krugom.
 V'juga i plachet i stonet,
 Chujetsja, budto vo mrake nochnom,
 Zlaja, kogo-to khoronit;
 Gljad', tak i jest'! V temnote muzhika
 Smert' obnimajet, laskajet,
 S p'janen'kim pljashet vdvojom trepaka,
 Na ukho pesn' napevajet:
 Oj, muzhichok, starichok ubogoj,
 P'jan napilsja, popljolsja dorogoj,
 A mjatel'to, ved'ma, podnjalas', vzygrala.
 S polja v les dremuchij nevnachaj zagnala.
 Gorem, toskoj da nuzhdaj tomimyj,
 Ljag, prikorni, da usni, rodimyj!
 Ja tebjja, golubchik moj, snezhkom sogreju,
 Vkrug tebjja velikuju igru zateju.
 Vzbej-ka postel', ty mjatel'tebjodka!
 Gej, nachinaj, zapevaj pogodka!
 Skazku, da takuju, chtob vsju noch' tjanulas',
 Chtob p'janchuge krepko pod nejo zasnuos'!
 Oj, vy lesa, nebesa, da tuchi,
 Tem', veterok, da snezhok letuchij!
 Svejtes' pelenoju, snezhnoj, pukhovoju;
 Jeju, kak mladenca, starichka priкроju...
 Spi, moj družhok, muzhichok schastlivyj,
 Leto prishlo, rascvelo!
 Nad nivoj solnyshko smejetsja da serpy gljajut,
 Pesenka nesjotsja, golubki letajut...

your youth is fading;
 but I, a mysterious knight,
 will free you with my wondrous power.
 Rise and look on yourself: your countenance
 shines with limpid beauty,
 your cheeks are flushed, and your rippling tresses
 encircle your waist like clouds.
 The radiant blue of your eager eyes
 is brighter than heaven or flame;
 your breath is as the midday heat...
 You have bewitched me.
 Your hearing is captivated by my serenade,
 your whispering summoned this knight,
 who has come for his final reward:
 The hour of rapture is nigh.
 Your form is fair and your trembling – enchanting...
 Ah, I shall smother you in my strong embrace:
 Listen to my words of love!
 Be silent!.... You are mine!'

Forests and glades, not a soul in sight.
 A blizzard wails and howls.
 In the darkness of night,
 it is as if someone is being buried by some evil force:
 Just look – it is so! In the darkness,
 Death tenderly embraces a peasant,
 leading the drunken man in a lively dance,
 and singing this song in his ear:
 'Oh, poor peasant, pitiful old man,
 drunk and stumbling on your way,
 and the blizzard, like a witch, rose up and raged,
 driving you by chance from the field into the deep
 woods.
 Oppressed by grief and sadness and want,
 lay down, rest and sleep, my dear!
 I will warm you, my friend, with a cover of snow,
 weaving a great game around you.
 Whip up a bed, oh swan-like snowstorm!
 Hey, you elements, strike up a song,
 spin a tale that will last all night,
 so that that old drunk might sleep soundly to its strains!
 Hey, you woods and heavens and storm clouds,
 darkness and winds and driving snow!
 Spin him a shroud of downy snow,
 and I will swathe the old man, like a new-born child...
 Sleep, my friend, you fortunate peasant,
 summer has come, all in bloom!
 The sun smiles down on the cornfield and the sickles
 glimmer,
 A song wafts across the air and the doves are flying...'

The Field Marshal

*Grokhochet bitva, bleshut broni,
Orud'ja zhadnye revut,
Begut polki, nesutsja koni
I reki krasnye tekut.
Pylajet polden', ljudi b'jutsja;
Sklonilas' solnce, boj sil'nej;
Zakat blednejet, no derutsja
Vragi vse jarostnej i zlej.
I pala noč' na pole brani.
Družiny v mrake razoshlis'...
Vsjo stikhlo, i v nochnom tumanе
Stenan'ja k nebu podnjalis'.
Togda, ozarena lunoju,
Na bojevom svojom kone,
Kostej sverkajja beliznoju,
Javilas' smert'; i v tishine,
Vnimaja vopli i molitvy,
Dovol'stva gordogo polna,
Kak polkovodec mesto bitvy
Krugom ob'ekhala ona.
Na kholm podnjavshis', ogljanulas',
Ostanovilas', ulybnulas'...
I nad ravninoj bojevoy
Razdalsja glas rokovoј:
'Končena bitva! ja vsekh pobedila!
Vse predо mnoј vy smirilis', boјcy!
Zhizn' vas possorila, ja pomirila!
Družno vstavajte na smotr, mertvecy!
Maršem toržhestvennym mimo proјdite,
Voјsko moјo ja khochu sosčitat';
V zemlju potom svoi kosti slozhite,
Sladko ot zhizni v zemle otdykhat'!
Gody nezrimo proјdu za godami,
V ljudjakh isčeznet i pamjat' o vas.
Ja ne zabudu i gromko nad vami
Pir budu pravit' v polunočnyj čas!
Pljaskoj tjažhјoloju zemlju syruju
Ja pritopchu, chtoby sen' grobovuju
Kosti pokinut' vovek ne mogli,
Chto b nikogda vam ne vstat' iz zemli!'*

The battle rages, the armour flashes,
bronze canons roar,
Regiments charge, horses gallop by
and red rivers flow.
Midday burns and men still fight;
the sun sinks low, yet the battle rages ever more;
twilight fades, yet enemies are locked
more violently, more fiercely in conflict.
Night falls on the field of battle.
Legions disperse in the darkness...
All is calm, and in the darkness of night
groans rise up to the sky.
And then, in the moonlight,
on her warhorse,
Her white bones shining brightly,
Death appears; and in the silence,
listening to the groans and prayers
with pride and pleasure,
she bestrides the field of battle
like a field marshal.
From atop of a mound she looks around,
stops and smiles...
And across the war-torn plain
rings the sound of her fateful voice:
'The battle is over! I have vanquished you all!
You have all surrendered before me, ye warriors!
Life set you at odds, but I have reconciled you!
Stand to attention for review, ye dead!
March by in solemn procession,
I wish to account for my troops;
then lay down your bones in the earth,
and rest sweetly rest, life's labours down!
The years will pass by imperceptibly,
and you will slip from the memory of the living.
Yet I will not forget you and will host
a banquet at midnight over your bones!
The heavy tread of my dance will trample down
the moist earth, so that your bones may never more
escape the fastness of the grave,
so that you may never more rise from the grave!'

Prokofiev Alexander Nevsky

Saint Alexander Nevsky was announced as the winner of a competition launched by a television programme called *Name of Russia*, to identify the most important figure in Russian history. Two places behind Nevsky, in third place, was Joseph Vissarionovich Djugashvili, commonly known as Stalin. The general populace of Russia was taken aback by the results of this television competition, but to Russian cultural historians and commentators, the results were hardly surprising. Alexander Nevsky was a significant figure of medieval Rus'; his military prowess was the stuff of legend, and he successfully defended Rus' against invaders. In Russian history and in mythology, no real parallel would ever emerge.

The score was written for a 1938 historical drama film, entitled *Alexander Nevsky* produced by the innovative filmmaker Sergei Eisenstein, who was at the time under suspicion of being a 'formalist' artist and therefore under significant pressure and surveillance. The film depicts the invasion of the ancient city of Novgorod by the Teutonic Knights in 1242; Prince Alexander Nevsky defeats the invaders. Eisenstein's choice of Nevsky was significant. It came at an epic time in Soviet history, right at a time when heroes like him, sufficiently mythological and removed from the contemporary context, were desperately sought for.

Eisenstein requested that Prokofiev wrote the score for his film, knowing that the composer had the compositional experience and stylistic finesse required for such a task. Most of the song texts in the score were written by the poet Vladimir Lugovskoy. Just as in Prokofiev's recent ballet *Romeo and Juliet*, this score features short musical numbers, that signpost specific moments in the plots; in this way the music co-creates the visual imagery. The composer worked with short, recurring musical motifs, that functioned as cues. This enabled him to write very descriptive music even before he had seen its visual counterpart. Eisenstein and Prokofiev worked closely together, discussing the content of each key episode very precisely; Eisenstein found his work with Prokofiev on the film score stimulating. It led him to develop his thoughts into his famous essay on 'Vertical Montage'. The composer and filmmaker worked together on taking creative responsibility for each episode, determining in collaboration how the pacing and rhythm for each episode could be translated into music. As was his habit, Prokofiev arranged the music of the film score as the cantata, *Alexander Nevsky*, op 78, for mezzo-soprano, chorus, and orchestra. Along with his other film score *Lieutenant Kijé*, it has found a permanent place in the repertoire. In 1941, Eisenstein was awarded the Stalin Prize for *Nevsky* and it continues to rate highly among Russian war films.

Rus' pod igom mongol'skim

Pesnya ob Aleksandre Nevskom

A, i bilo delo na Nevye rekye
na nevye rekye, na bol'shoy vodye,
Tam rubili mi zloye voinstvo,
zoye voinstvo, voysko shvedskoye,
Ukh, kak bilis' mi, kak rubilis' mi!
Ukh! Rubili korabli po dostochkam,
Nashu krov'-rudu nye zhaleli mi
za velikuyu zemlyu russkuyu.
Gde proshal topor, bila ulitsa,
gde letelo kop'yo, pereulochek.
Polozhili mi shvedov, nemchikov,
kak kovil-travu, na sukhoy zemlye.
Ne ustupim mi zemlyu russkuyu.
Kto pridyot na Rus' budet na smert' bit.
Podnyalasya Rus' suprotiv vraga;
podnimis' na boy, slavniiy Novgorod!

Krestonostsi vo Pskovye

Peregrinus, expectavi, pedes meos in cymbalis.

Vstavaytye, lyudi russkie

Vstavaytye, lyudi russkie,
na slavniiy boy, na smertniy boy.
Vstavaytye, lyudi vol'niye
za nashu zemlyu chestnuyu!
Zhimim boytsam pochot i chest'
a myortvim slava vechnaya,
Za otchiy dom, za russkiy kray,
vstavaytye, lyudi ruskiye.
Vstavaytye, lyudi ruskiye,
na slavniiy boy, na smertniy boy,
Vstavaytye, lyudi vol'niye
za nashu zemlyu chestnuyu!
Na Rusi rodnoy, na Rusi bol'shoy
ne bivat' vragu.
Podnimaysya, vstan', mat' rodnaya Rus'!
Na Rusi rodnoy, na Rusi bol'shoy
nye bivat' vragu.
Podnimaysya, vstan', mat' rodnaya Rus!
Vstavaytye, lyudi ruskiye,
na smertniy boy, na smertniy boy.
Vstavaytye, lyudi vol'niye
za nashu zemlyu chestnuyu!
Vragam na Rus' nye khazhivat',
polkov na Rus' ne vidivat',
putey na Rus' ne vidivat',
poley Rusi na taplivat'.
Vstavaytye, lyudi ruskiye,
na slavniiy boy, na smertniy boy,
Vstavaytye, lyudi vol'niye
za nashu zemlyu chestnuyu!

Russia under the Mongolian Yoke

Song about Alexander Nevsky

Yes, it happened on the River Neva,
on the River Neva, on the watery expanses.
There we were hacking down the enemy hosts,
the Swedish forces.
Oh, how we fought them,
how we routed them!
Oh! We smashed their ships into kindling,
and we didn't spare our life's blood.
The swing of our axes carved streets
and the flight of our spears forged lanes.
We mowed down the invading Swedes
like feather grass on arid soil.
We will not yield our Russian land.
Whoever marches on Russia will be mortally defeated.
Russia has risen up against its enemy;
rise to the fight; glorious Novgorod!

The Crusaders in Pskov

Peregrinus, expectavi, pedes meos in cymbalis.

Arise, ye Russian People

Arise, ye Russian people,
take arms in the glorious and mortal battle.
Arise, ye free people
for our sacred land!
All honour and glory to our living warriors
and eternal glory to the fallen!
In the name of the paternal home and our
Russian land, arise,
ye Russian people,
take arms in the glorious and mortal battle.
Arise, ye free people
for our sacred land!
In our native Russia, in our vast Russia
let there be no enemy.
Rise up, take up arms, our mother Russia!
In our native Russia,
in our vast Russia
let there be no enemy.
Arise, ye Russian people,
take arms in the glorious and mortal battle.
Arise, ye free people,
for our sacred land!
No enemies shall march on Russia,
they shall lead no regiments to Russia,
they shall not see roads to Russia,
they shall not trample on our Russian fields.
Arise, ye Russian people,
take arms in the glorious and mortal battle.
Arise, ye free people,
for our sacred land!

Ledovoye poboishche

*Peregrinus, expectavi, pedes meos in cymbalis
est! Vincant arma crucifera! Hostis pereat!*

Myortvoye polye

*Ya poydu na polyu byelomu,
polechu po polyu smyertnomu,
poishchu ya slavnikh sokolov.
Zhenikhov moikh debrikh molodtsev,
Kto lezhit mechami porublenniy,
Kto lezhit streloyu paranenniy,
napoilil oni krov'ya aloyu
zemlyu chestnuyu, zemlyu russkuyu.
Kto pogib za Rus' smert'yu dobroyu,
potseluyu tovo v ochi myortviye,
a tomu molodtsa, shito ostalsya zhit'
budu vernoy zhenoy, miloy ladoyu.
Nye voz'mu v much'ya krasivovo,
krasota zemnaya konchayetsya,
a poydu ya za khrabrovo.
Otzovitesya, yasni sokoli!*

V'yezd Aleksandra vo Pskov

*Na velikiy boy vikhodila Rus';
voroda pobedila Rus'.
Na rodnoy zemlye ne bivat' vragu.
Kto pridyot, budet na smert' bit.
Veselisya, poy, mat' rodnaya Rus'!
Na radnoy Rusi nye bivat' vragu,
ne vidat' vragu nashikh russkikh syol.
Kto pridyot na Rus', budet na smert' bit,
Nye vidat' vragu nashikh russkikh syol.
Kto pridyot na Rus', budet na smert' bit.
Na Rusi rodnoy, na Rusi bol'shoy
nye bivat' vragu!
Veselisya, poy, mat' rodnaya Rus'!
Na veikiy prazdnik
sobralasya Rus'.
Veselisya, Rus'! Veselisya,
Rus'; rodnaya mat'!*

The Battle on the Ice

*As a foreigner, I expected my feet to be cymbal-shod.
May the weapons of the cross-bearers conquer!
May the enemy perish!*

The Field of the Dead

*I shall cross the snow-white field,
I shall fly over the field of death,
I shall search out the valiant warriors,
my husband, my fine fellows.
Some lie hacked by swords,
some lie pierced by an arrow,
they have watered the sacred Russian land with their
scarlet blood.
Whoever died a noble death for Russia
I shall kiss him on his lifeless eyes,
I shall be a faithful wife and loving companion
of that fine lad who survived the battle.
I shall not take the handsome one to be my husband,
earthly beauty has its end,
but I will wed the brave one,
Now answer me, bright-eyed falcons!*

Alexander's Entry into Pskov

*Russia went forth to a great battle;
Russia defeated the foe.
No enemy shall remain on Russian lands,
Whoever invades will be mortally defeated.
Rejoice and sing, mother Russia!
No enemy shall remain on Russian lands,
the enemy shall not see Russian villages.
Whoever invades Russia will be mortally defeated.
The enemy shall not see our Russian villages.
Whoever invades Russia will be mortally defeated.
In our own Russia, in our vast Russia
no enemy shall remain.
Rejoice and sing, mother Russia!
For the grand festivities
Russia has come together.
Rejoice, Russia!
Rejoice, mother Russia!*

Mark Biggins

Mark Biggins recently graduated with distinction from the Royal College of Music where he studied conducting with Peter Stark and Howard Williams. He is Chorus Master for English National Opera and has conducted the Norwegian Radio Symphony Orchestra and BBC Singers. He has prepared choruses for Bernard Haitink and assisted Vladimir Jurowski, John Wilson and Martyn Brabbins. While a student of David Hill at Yale School of Music, he was director of music at Battell Chapel. He has recorded for Hyperion with the Yale Schola Cantorum and collaborated with Bach Collegium Japan and the New York Philharmonic under the batons of Masaaki Suzuki, Simon Halsey and Stefan Parkman. This year he makes his debut as a guest with the Sinfonia of Cambridge and University of London Symphony Orchestra, and takes up music directorships with the Petersfield Orchestra and Epsom Chamber Choir.

Timothy Edlin

Timothy Edlin recently joined the Opera Studio of the North Rhine Westphalia in Germany and has performed principal roles across Germany including; Oper Dortmund, Aalto-Musiktheater Essen, Musiktheater im Revier Gelsenkirchen and Oper Wuppertal. In the UK, Timothy has performed as a soloist at the Royal Festival Hall (with players of the LPO and Foyle Future First scheme), Wigmore Hall, King's College Chapel, as well as live on BBC Radio 3. As a recent graduate of the Royal College of Music, he has been offered numerous performance opportunities. Operatic highlights include Officer and Arthur in Peter Maxwell Davies' *The Lighthouse*, Teobaldo in Handel's *Faramondo* (London Handel Festival), and Bottom in Britten's *A Midsummer Night's Dream*. He also sang the bass solos in Mozart's *Requiem* in the RCM Sir David Willcocks celebration concert. Timothy has been engaged in two seasons with British Youth Opera performing The Devil in Judith Weir's *The Vanishing Bridegroom* and Caliban in Jeremy Sams' *The Enchanted Island* as well as performing the role of Snug from *A Midsummer Night's Dream* with Nevill Holt Opera. Timothy would like to thank the Josephine Baker Trust, Sussex Opera and Ballet Society, The Countess of Munster Musical Trust, the Kiri Te Kanawa Foundation, and the Janet and Michael Levesley Trust for their support.

Emma Roberts

Emma Roberts is studying for a masters in vocal performance at the Royal College of Music under the tutelage of Alison Wells, and previously with David Montague Rendall. At the RCM she is the Cuthbert Smith Scholar. Emma graduated with a degree in music from the University of Manchester under the teaching of Nicholas Powell. Emma has sung the roles of Hippolyta in Britten's *A Midsummer Night's Dream* and Zita in Puccini's *Gianni Schicchi*. She has also taken part in RCM Opera Scenes singing the roles of Carmen, Lucretia and Nancy in *Albert Herring*, Book of Fate in Jonathan Dove's *The Enchanted Pig* and upcoming Octavian in Strauss's *Der Rosenkavalier*. Emma was a semi-finalist in the By Voice Alone opera competition 2019. She has sung in masterclasses with Dame Ann Murray and Michael Chance, as well as an opera masterclass with Claire Rutter for Hurn Court Opera. Emma is currently preparing as the soloist in Mark-Anthony Turnage's monodrama *Twice Through the Heart* for his residency at the RCM in 2020.



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Programme details correct at time of going to print.

RCM Symphony Orchestra and Chorus

The Royal College of Music Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

The RCM Chorus has been a leading ensemble in the College for many years. The ensemble is the largest at the RCM with around 150 musicians performing together. Following preparation with some of the leading choral trainers, the chorus performs with the RCM Symphony Orchestra to sell-out audiences. The size of the ensemble has enabled the choir to undertake a variety of large-scale repertoire with some of the world's most celebrated conductors. These have included Bernard Haitink for Ravel's *Daphnis et Chloé*, Michael Rosewell for Mozart's Requiem and Jac van Steen for Fauré's Requiem.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

The RCM would like to thank the following orchestral coaches:

Mark Biggins (tutti, woodwind and tutti strings), Gaby Lester (violin & tutti strings), Robert Turner (viola), Amanda Truelove (cello), Colin Paris (bass), Peter Fry (percussion), Stephen Fitzpatrick (harp), Michael Harris (woodwind), and Hugh Seenan (brass and woodwind, brass, percussion & harp)

Violin I

Roberto Ruisi
 Haim Choi
 David Nebel
 Annie Pham
 Olivia Ziani
 Amy Huang
 Solomon Markman
 Shoshannah Sievers
 Natasha Humphries
 Andrew Sherwin
 Emilia Wieczorkowska
 Sherry Shen
 Weiyi Lyu
 Natascha Pichler

Violin II

Ines Delgado
 Polina Makhina
 Tiago Soares Silva
 Eliza Nagle
 Zea Hunt
 Xiongyufan Miao
 Joel Munday
 Dimitra Sioras
 Amy Birse
 Farah Wwu
 Jimi Liu
 Jorinde Gray

Viola

Sofia Silva Sousa
 Toby Warr
 Nakyoung Park
 Georgie Davis
 Tiffany Cheng
 Nils Jones
 Zimon Huld
 Jesse Francis
 Pierre Tate-Lemiere
 Anna Grown
 Joanna Patrick

Cello

Tamaki Sugimoto
 Adam Mazurek
 Emma Bandeniece
 Supanee Sonchaiwanich
 Kelly Lee
 Haiyang Hu
 Yukyung Na
 Sarah Chan
 Yi Fang Chen

Bass

Jon Mendiguchia
 Danny Cleave
 Ketan Curtis
 Yuan Gao
 Dan Laurie
 Will Duerden

Flute

Lucy Pond
Maja Persson
 Marie Sato (pic)

Oboe

Veronica Stubberud
Sarah Bence (cor)
 Russell Coates (cor)

Clarinet

Lewis Graham
Elliot Gresty
 Peggy Lai (bass)

Bassoon

Zac Moxon
Blair Shepperd
 Holly Redshaw (contra)

Saxophone

Sophia Elger

Horn

Jack Pilcher May
 Joel Ashford
 Louise Sullivan
 Alexander Boukikov
 Olivia Gandee

Trumpet

Thomas Fountain
Duncan Hughes
 Rebecca Goodwin
 Joe Skypala
 Henry Thomas

Trombone

Nicolas Kent
 Dominic Clarke
 Thomas Williams (bass)

Baritone horn

Will Roberts

Tuba

Grady Hassan

Timpani

Johan Smith

Percussion

Alex Temple-Heald
 James Burton
 Cindy Cheng
 Adam Cracknell
 Max Heaton
 Paula O'Malley
 Joe Parks

Harp

Henriette Poos
 Lena Reifland

Personnel correct at the time of going to print.

Italics denote section principals.

Soprano

May Abercrombie
 Hilary Aeschliman
 Jillian Agona
 Laeti Amodio
 Katie Bannister
 Cameron Baumann
 Shona Beecham
 Maddie Boreham
 Esther Branco
 Ellen Buller
 Olivia Carstairs
 Lucie Curé
 Eluned Davies
 Amadea Dazeley-Gaist
 Cristina Dimitrova
 Jess Edom-Carey
 Ciara Fegan
 Zhimiao Geng
 Sofia Gómez Alberto
 Holly Graham
 Susannah Hardwick
 Josie Hawthorn
 Qin He Qin Yue
 Kanna Hirosako
 Catherine Hooper
 Clare Juan
 Jess Lawley
 Clelia Le Bret
 Jieun Lee
 Sophia Lim
 Maria Mamara
 Lia Marcos e Melo
 Mira Marton
 Lydia Messam
 Shreya Nayak
 Safira Nielsen
 Grace O'Malley
 Jane Park
 Ceferina Penny
 Rebekah Scamp
 Carol Sennett
 Ellena Teal
 Faith Tucker
 Emilia Utter Mangsbo
 Yutong Wang
 Esther Zaglia
 Qintong Zhou

Alto

Elena Accogli
 Cristiana Achim
 Lindsay Allan
 Megan Baker
 Kara Battley
 Cecilia Blencowe
 Abigail Brewster
 Lily Browne
 Nien Chin Chai
 Vicky Chan
 Winnie Chua
 Ucheena Cohen-Shah
 Timea Daradics
 Noemi Deifta
 Angelina Dorlin-Barlow
 Caitlin Goreing
 Iona Griffiths
 Molin Han
 Rianna Henriques
 Simone Herbert-Moores
 Bingbing Jiang
 Louisa Kataria
 Mattie Keith
 Apolline Khou
 Zala Kravos
 Bobbie Lai
 Shanshan Li
 Xuan Lim
 Manee Lin
 Xiaolin Lin
 Phoebe Liu
 Caitlin Marshall
 Anna Munoz
 Nicole Ng
 Ilayda Oguz
 Laura Pakkel
 Victoria Paspalas
 Maddie Perring
 Sasha Puller
 Nina Rivas
 Greta Roberts
 Matilda Sacco
 Madelyn Stephenson
 Natasha Sutanto
 Lexie White
 Hellena Yang
 Kelly Yeung
 Alisa Zaika
 Nick Drey

Tenor

Louis-Victor Bak
 Theodore Baujard
 Lucas Boardman
 Matthew Borneman
 Nikita Burzanitsa
 Jack Campbell
 James Cobb
 Siping Guo
 Sam Harris
 Hiroshi Izumiya
 Zekun Ji
 Dafydd Jones
 Laurence Kilsby
 Axel Liden
 Aurelien Pinchon
 Deng Rui
 Avi Taler
 Tom Toledo-Brown
 Sam Toth
 Toby Ward

Bass
 Dafydd Allen
 Ben Adams
 David Anton
 Ilai Avni
 Bradford Barker
 Tom Bennett
 Isaac Boll
 Lucas Boylan
 Leon Chakrabarti
 Lewis Chinn
 Arthur Di Francesco
 Francesco Di Matteo
 Tobias Engelbrektsson
 Antonio Francisco
 Ferreira
 Tom Findlay
 Paul Fitzgibbon
 Edward Fletcher
 Guillermo Gomez
 Ocampos
 Ben Gorelick
 Joshua Gray
 Angus Grierson
 Rob Hao
 Pau Hernandez
 Santamaria
 Sam Hird
 Matyáš Houf
 Jack Humphrey
 Yuljin Jo
 Byung Kim
 Brendan Korey

Yuyang Li
 Nathan Mansell
 Juan Marco Requena
 Jack Marks
 Lewis Martin
 Joseph McDermott
 Alexander McDonald
 Matthew McLachlan
 Ben Munro
 Jerome Ness
 Joe Orme
 Evgeni Petrichev
 Clem Pickering
 Daniel Poole
 Toby Purdy
 Alex Raine
 Callum Robb
 Will Rowling
 Abe Sam
 Salvador Sanchez
 Fernandez
 Redmond Sanders
 Sam Scheer
 Samson Setu
 Darren Sng
 Anson Tang
 Morgan Taylor
 Gregor Thomson
 George Throup
 Jack Tyndale-Biscoe
 Kuba Was
 Billy Watman
 Emmanuel Webb
 Anian Wiedner
 Hao-Chen Yu
 Tymon Zgorzelski
 Jiajin Zhou
 Nick Zhou

Rehearsal pianist
 Will Fielding

Language coach
 Lada Valesova
 Avi Taler

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Geoffrey Richards HonRCM
Chairman of the More Music Campaign



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Lily Harriss HonRCM

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Junior Department
Chamber Music Concert

Saturday 16 November 2019, 5.30pm, Amaryllis Fleming Concert Hall

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Piano Trio Prach Boondiskulchok *tutor*

Beethoven (1770-1827)

Piano Trio in E Flat op1 no1 *i Allegro*

10'

Berniya Hamie *piano* Lily Harwood *violin* Charlotte Comon *cello*

String Quartet Hilary Sturt *tutor*

Rebecca Clarke (1886-1979)

String Quartet *Comode e Amabile*

9.5'

Helena Gascogne, Vivek Ramanan *violin*

Sassan Bhanji *viola*, Megan Clarke *cello*

Wind Quintet Jessie Grimes *tutor*

Nielsen (1865-1931)

Wind Quintet op43 *i Allegro ben moderato*

9'

Arabella Warren *flute* Jennifer Ryan *oboe* Iona Salters *clarinet*

Sarah Pennington *horn* Catherine Abela *bassoon*

Piano Trio Yoko Ono *tutor*

Arensky (1861-1906)

Piano Trio in D minor op32 iv *Allegro non troppo*

6.5'

Calvin Leung *piano* Natalie Bhak *violin* Souny Park *cello*

Clarinet Choir Anthony Bailey *director*

Rob Wiffin (b.1954)

Sands of Time ii Serenade iii The Dancing Lady

8'

Alexander Buckley, Gisela Chung-Halpern, Phoenix Mombru, Ellie Saipe,
Iona Salter, Jamie Salters, Melodie Showell, James Garagnon

Piano Trio Yoko Ono *tutor*

Howard Blake (b. 1938)

Fantasy Trio i *Allegro*

3.5'

Leona Kelly *piano* Finn Kjaergaard *violin* Tyrone Musngi *cello*

Duo

Franck (1822-1890)

Sonata in A iv *Allegretto poco mosso*

6.5'

Calvin Leung *piano* Lily Harwood *violin*

String Sextet Hilary Sturt *tutor*

Dvorak (1841-1904)

String Sextet in A major op48 i *Allegro moderato*

10'

Charlotte Swainston, Catherine Alsey *violin*

Elsa Rapisarda, Rocio Ortega Lopez *viola*

Kevin Zheng, Charlotte Comon *cello*

Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS
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Miranda Francis *Head of Junior Programmes*

Ben Storey *Assistant Head of Junior Programmes*

Gill Redfern *Administrator* **Katie Walters** *Administrative Coordinator*

John Mitchell *Performance Manager*

Hilary Sturt *Head of Chamber Music*

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 16 November 2019, 3pm
Percussion Suite and West Parry Room

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- 3.00 Toril Azzalini-Machecler *percussion* (pupil of Cameron Sinclair)
Xenakis Rebonds B
Piazzolla arr. Pius Cheung Verano Porteno
- 3.20 George Garnett *percussion* (pupil of Cameron Sinclair)
Joshua Albert Inorganic Nomenclature
Erik Sammut Rotations 4
- 3.40 Isaac Harari *percussion* (pupil of Cameron Sinclair)
Rob Smith Breaking Point
Sergei Golovko Russian Marimba Concerto *i Untold Legends*
- 3.50 Held

- 4.00 Bronwen Roberts *trumpet* (pupil of Torbjorn Hultmark)
Purcell Trumpet Sonata in D Z850
- 4.10 Tom Kirby *flute* (pupil of Nico Bricht)
CPE Bach: Hamburger Sonata *Allegretto Rondo: Presto*
- 4.20 Zixuan He *piano* (pupil of Katya Lebedeva)
Clementi Sonatina in C major op36 no 1
- 4.30 Sophia Yang *piano* (pupil of Katya Lebedeva)
Bach Invention in B flat major no14 BWV 785
- 4.40 Riya Hamie *cello* (pupil of Michal Kaznowski)
Saint-Saens Cello Concerto no1 *i Allegro non troppo ii Allegretto con moto*
- 4.50 Enya Barber *violin* (pupil of Simon Smith)
Mozart Violin Concerto No 3 in G K216 *i Allegro*



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Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Katie Walters *Administrative Coordinator*
John Mitchell *Performance Manager*

RCM AT CONWAY HALL
Sunday 17 November, 5.30pm
Conway Hall

Welcome to the second of three pre-concert events performed by students from the Royal College of Music. This evening, the Brompton Quartet performs a programme of music entirely by female composers.

Jennifer Morphet (b 1995)	Ubaye	6'
Angela Elizabeth Slater (b 1989)	Eye o da Hurricane	6'
Roxanna Panufnik (b 1968)	Memories of my Father <i>i O Tu, Andrzej</i> <i>ii Greek Photostory</i>	12'

Brompton Quartet

Maja Horvat violin | **Veronica Marziano** violin | **Hannah Gardiner** viola
Wallis Power cello

Brompton Quartet

The Brompton Quartet comprises musicians from the UK, Austria and Slovenia, studying at the Royal College of Music and Royal Academy of Music. The quartet is winners of the 2019 St Martin-in-the-Fields Chamber Music Competition, and has worked with artists including Daniel Rowland (Brotsky Quartet), Mats Zetterqvist (Chamber Orchestra of Europe), Heinz Holliger, Rafael Todes, Jon Thorne and the Harlem and Marmen quartets.

All four members of the group are also active orchestral musicians and soloists, and have participated in festivals including the St Endellion Festival, Prussia Cove and Padova and Stift International Music Festival. Prizes won by individual members of the group include first prize at the Concorso Internazionale per Giovani Strumentisti, third prize and the special Szymanowski Award at the International Karol Szymanowski Competition in Poland, first prize at the International Tartini Competition, Cambridge University Instrumental Awards, and the Inaugural Peterhouse Camerata Musica Chamber Music Prize.

The Brompton Quartet explores a diverse range of repertoire and is looking forward to recitals in and around London and the UK, at venues including Conway Hall, Kings Place and the Red House, Aldeburgh. The quartet was thrilled to have been awarded the 2019 Boconnoc award and residency this summer, and gave two concerts at Boconnoc Estate in Cornwall. It also recently gave recitals in Slovenia and Austria.

For this performance, the Brompton Quartet is delighted Veronica Marziano can join them at short notice, as Emily Turkanik being indisposed.

RCM CHAMBER MUSIC: CONWAY HALL PRE-CONCERT EVENT

Sunday 15 December, 5.30pm | Conway Hall

N Boulanger 3 pieces for cello and piano

C Schumann Three Romances for cello and piano op 22

Tamaki Sugimoto cello

Tolga Un piano

Tickets are free | Conway Hall 020 7405 1818

www.conwayhall.org.uk/events



EUROPEAN HORIZONS: RCM AT THE
AUSTRIAN CULTURAL FORUM
Monday 18 November, 1.05pm

EUROPEAN HORIZONS: RCM AT THE AUSTRIAN CULTURAL FORUM

Monday 18 November, 1.05pm

Mozart Sonata for violin and piano no 21 in E minor KV 304 12'
(1756–1791) *i Allegro*
ii Tempo di minuetto

Shoshanah Sievers violin BMus3 | **Parvis Hejazi** piano BMus3
* * *

Mendelssohn Fantasy for piano in F sharp minor op 28 13'
(1809–1847) *i Con moto agitato - Andante - Con moto agitato*
ii Allegro con moto
iii Presto

Yiyi Su piano BMus4
* * *

Sebastian Fagerlund Materia 8'
(b 1972)

Abel Puustinen violin MPerf2 | **Kumi Matsuo** piano
* * *

Chausson Poème op 25 15'
(1855–1899)

Lena Segal violin BMus2 | **Jennifer Hughes** piano

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Shoshanah Sievers

Shoshanah has performed in various European countries, and with the London Mozart Players and Petersfield, Winchester and charity symphony orchestras. She has performed alongside Tasmin Little, has been conducted by Sir Karl Jenkins, and has studied with Nicola Benedetti, Maciej Rakowski and David Takeno amongst others. Her compositions have been performed at the Wellcome Collection, BBC's Radio Theatre in a Proms Extra Event, Blüthner and Jaques Samuel piano showrooms, and broadcast on BBC Radio 3. Shoshanah won the BBC Proms Inspire Young Composers' Competition 2016, and received a BBC Commission exploring dementia and the arts. She has performed at Blüthner Piano Showrooms, V&A Museum, the Purcell Room and Wigmore Hall. Shoshanah is an RCM Scholar.

Parvis Hejazi

Pianist and composer Parvis Hejazi holds the Gerd Bucerius award of the Deutsche Stiftung Musikleben. Parvis won first prize and special prize at the International Piano Competition Gagny (Paris) in 2017. He has performed at the Laeiszhalle Hamburg, the Robert Bosch Foundation in Berlin and Solitaire at the Mozarteum Salzburg amongst others. As a chamber musician, Parvis has worked with musicians such as Tamara Klivadenko, Luis Olivares-Sandoval and Payam Taghadossi. He has worked with world leading pianists including Jerome Lowenthal, Vanessa Latache, Anatol Ugorski, Igor Levit and Lars Vogt. He is currently studying with Norma Fisher at the Royal College of Music with a scholarship from the prestigious Evangelisches Studienwerk, the Hollweg Foundation and the Deutsche Stiftung Musikleben.

Yiyi Su

Chinese pianist Yiyi Su is a Rosalind Leney Award Holder supported by Ms Mcleod and Trustees of the Blenheim Music Circle. Yiyi is studying at the Royal College of Music for a Bachelor degree with Gordon Fergus-Thompson. She is one of the most outstanding graduates at the Middle School of Xinghai Conservatory of Music in Guangzhou China. In 2014, Yiyi performed a solo concert at Xinghai Concert Hall and received the Asia Yamaha Music Scholarship. In 2015 she won the third prize at the 3rd China Shenzhen Piano Concerto Competition, and in 2016 she received considerable guidance in masterclasses from Danzhao Yi, Minduo Li and Thomas Rosenkranz.

Abel Puustinen

Finnish violinist Abel Puustinen made his solo debut in 2014 performing Sibelius' Violin Concerto at the Helsinki Music Centre, and has performed with the Finnish Radio Symphony Orchestra, the Helsinki Philharmonic Orchestra and the Royal Philharmonic Orchestra. Puustinen's passion for chamber music has taken him all around Europe and to Asia. He is a Young Artist at the Kuhmo Chamber Music Festival and has performed at the Wigmore Hall, Conway Hall, King's Place, Helsinki Music Centre, The Temppeliaukio Church, Kallio Church, Victoria and Albert

Museum and the Royal Albert Hall. Before moving to London in 2016 to study with Jan Repko at the Royal College of Music, Puustinen studied in Finland at the Sibelius Academy with Antti Tikkanen and Laura Vikman. He has participated in masterclasses given by Maxim Vengerov, Ilya Grubert, Hagai Shaham and Ana Chumachenco amongst others. Puustinen is a RCM Scholar and plays on a Giovanni Battista Guaragnini violin generously loaned to him by the Finnish Cultural Foundation.

Kumi Matsuo

Kumi Matsuo completed both her Master of Music and Artist Diploma at the Royal College of Music studying with John Blakely and Ashley Wass. She was an RCM scholar supported by the Charles Napper Award and the Russell Gander and was generously supported by the Rohm Music Foundation. She won second prize at the Music Competition of Japan and third prize at the Cidade de Ferrol International Competition in Spain. In 2012, she was awarded first prize and the title of Competition Laureate at the finals of the Isidor Bajic International Piano Competition in Serbia. She played Prokofiev's 3rd Piano Concerto with the Banatul Symphony Orchestra conducted by Gheorghe Costin.

Lena Segal

Lena Segal is an undergraduate student at the Royal College of Music in London, studying violin with Professor Itzhak Rashkovsky. She is an RCM Award Holder supported by the Henry Wood Trust. Lena is a former student at the Junior Royal Academy of Music, where she was awarded the Concerto Competition in her last year, resulting in a performance of the Prokofiev Violin Concerto no 2 with RAM's Symphony Orchestra. She has also been twice finalist of the Royal Philharmonic Society Prize. Lena has been the leader as well as co-leader of the National Youth Orchestra. Lena plays on a violin by Matteo Goffriller c.1700, loaned to her by the RCM.

Jennifer Hughes

Jennifer Hughes is a collaborative pianist specialising in the repertoire for piano and strings. She is Duo Coach for the String Department at the Royal College of Music. She has been awarded the Royal Over-Seas League Accompanist's Prize, the AESS Patricia Routledge National English Song Competition Accompanist's Prize, the Joaninha Trust Accompanist's Prize and the Titanic Memoriam Prize amongst others. She graduated with both Bachelor and Master Degrees from the Royal College of Music where she studied with John Blakely and Roger Vignoles. Her studies were supported by the Draper's Company, Henry Wood Trust, Help Musicians UK and the Worshipful Company of Founders. Jennifer also held the Gilbert and Eileen Edgar Junior Fellowship in piano accompaniment at the RCM.

The next concert at the Austrian Cultural Forum will be on Monday 2 December featuring works by Ravel, Walton, Turina, De Falla and Beethoven.



RCM INTERNATIONAL FESTIVAL OF VIOLS

Monday 18 and Tuesday 19 November 2019

Royal College of Music

RCM INTERNATIONAL FESTIVAL OF VIOLS

The annual International Festival of Viols began in 2007 when Hille Perl brought her class of viol students from Bremen to collaborate with our students at RCM. It is now a major event in the music calendar for professional and student viol players both home and abroad. Students from most of the UK Conservatories have taken part in the past as well as others from France, Czech Republic, Germany, Holland, America, Japan and New Zealand. The RCM are delighted to host this event each Autumn by promoting masterclasses, a least one major performance and a small series of lectures.

Recent festivals have included masterclasses from Jordi Savall, Christophe Coin, Vittorio Ghielmi, Wieland Kuijken, Hille Perl, Reiko Ichise, Richard Boothby, Laurence Dreyfus, Charles Medlam and Alison Crum. Ensemble performances have been presented by Fretwork, Phantasm and Los Otros. In the 2016 Festival, and to celebrate the recent discovery of the 12 solo Fantasias for bass viol by Telemann, the RCM presented a unique performance of the complete Fantasias by 12 solo viol players in the Amaryllis Fleming Concert Hall which also included a lecture given by the great Telemann expert Nicholas Anderson.

This year we are delighted to welcome the renowned Viol player and pedagogue Sarah Cunningham who has been on the teaching staff at Juilliard since 2011. This is her first visit to the RCM and as well as taking the three masterclasses she will also close this year's festival with a solo recital in the Amaryllis Fleming Concert Hall. We also welcome the Dutch based Viol consort The Spirit of Gambo who perform on Monday evening.

As always we like to combine both theory and practice in our Festival and on Tuesday afternoon there will be three fascinating lectures given by our own Viol professor Richard Boothby, Dr Lucy Robinson and the cellist and Viol player Charles Medlam.

I am delighted to welcome you to the RCM for this year's exciting International Festival of Viols.

**Professor Ashley Solomon FRAM, HonRCM
Chair and Head of Historical Performance**

RCM INTERNATIONAL FESTIVAL OF VIOLS

Monday 18 and Tuesday 19 November 2019

Monday 18 November

10.00am	Recital Hall	Masterclass with Sarah Cunningham
1.00pm		Break
2.00pm	Recital Hall	Masterclass with Sarah Cunningham
5.00pm		Break
6.15pm	Recital Hall	Recital The Spirit of Gambo

Tuesday 19 November

10.00am	East Parry Room	Masterclass with Sarah Cunningham
1.00pm		Break
2.00pm	East Parry Room	Lectures with Richard Boothby, Lucy Robinson & Charles Medlam
5.00pm		Break
6.15pm	Concert Hall	Recital Sarah Cunningham <i>Touch me lightly</i>

RCM International Festival of Viols is generously supported by Linda Hill HonRCM.

SARAH CUNNINGHAM MASTERCLASS

Monday 18 November, 10.00am | Recital Hall

Forqueray Allemande
(1672–1745) La Girouette

Luke Challinor viol

Schenk Sonata No 2 in A minor
(1753–1836)

Tim Ming viol

Marta Lopez Fernandez harpsichord

J.S. Bach Sonata in G minor
(1685–1750) *i* *Vivace*
 ii *Adagio*

Yusuf Lanham viol

Apolline Khou harpsichord

Stoeffkin Unaccompanied Dance Movements
(c1600–1673)

Harry Buckoke viol

SARAH CUNNINGHAM MASTERCLASS

Monday 18 November, 2.00pm | Recital Hall

Jenkins Fantasy No 3 for 5 Viols in G minor
(1592–1678)

Royal Welsh Consort

Timothy Burton treble viol

Matthew Farrell viol

Rowan Bidmead viol

Cai Waverley-Hudson viol

Tim Edwards viol

Telemann Sonata in G Major
(1681–1767)

Timothy Burton viol

Matthew Farrell viol continuo

Marta Lopez Fernandez harpsichord

Forqueray Chaconne La Buisson
(1672–1745)

Matthew Farrell viol

Rowan Bimead viol continuo

Marta Lopez Fernandez harpsichord

Marais Allemande, La Superbe
(1656–1728) La Rêveuse
La Badinage from *Pieces for Viols*
Livre IV: Suite d'un Goût Étranger

Sarah Small viol

Marta Lopez Fernandez harpsichord

RECITAL | THE SPIRIT OF GAMBO | CONSORT MUSIC OF SEVERAL PARTS

Monday 18 November, 6.15pm | Recital Hall

Jenkins

(1592–1678)

Fantasia of Six Parts

Suite for two Bass Viols

Fantasia of Five Parts

Consort of Three Parts

Fantasia of Four Parts

Pavan of Six Parts

Fantasia of Three Parts

Pavan of Four Parts

Fantasia of Six Parts

Freek Borstlap Treble Viol

Liam Fennelly Treble Viol

Gesina Liedmeier Tenor Viol

Ivanka Neeleman Tenor Viol

Thomas Baeté Tenor Viol

Irene Klein Bass Viol

SARAH CUNNINGHAM MASTERCLASS

Tuesday 19 November, 10.00am | East Parry Room

Dowland

(1563–1626)

Selections from *Lachrimae*

Lachrimae antiquae

Lachrimae gementes

King of Denmark's Galliard

John Langton's Pavan

RCM Viols

Augustin Cornwall-Irving lute

Luke Challinor treble viol

Jacob Garside tenor viol

Yusuf Lanham bass viol

Sarah Small bass viol

C.P.E Bach

(1883–1924)

Sonata in C major

Jacob Garside viol

Marta Lopez Fernandez harpsichord

INTERNATIONAL FESTIVAL OF VIOLS | LECTURES

Tuesday 19 November, 2.00pm | East Parry Room

Thomas Gainsborough: Artist & viol player

Richard Boothby RCM professor of viola da gamba

François Couperin: a passionate admirer of the Basse de Viole

Dr Lucy Robinson Professor of viola da gamba RWCMD

Translation and Commentary of the Horatian Ode by James Alban Gibbs in the 2nd Edition (1665) of Christopher Simpson's The Division-Viol

Charles Medlam Cellist and Viol player

RECITAL | SARAH CUNNINGHAM | TOUCH ME LIGHTLY

Tuesday 19 November, 6.15pm | Concert Hall

Hume from The First Part of Ayres
(c1569–1645) *A Humorous Pavan*
Pavan

Dowland from The Firste Booke of Songes
arr. Sarah *Come, heavy sleepe*
Cunningham *Come away, come sweet love*
(1563–1626)

Hume Touch me lightly
(c1569–1645) *Tickle me quickly*
Tickell tickell

Abel Untitled (Prelude) in D minor
(1723–1787)

M Bishop Passacaglia (1998)
(19387–)

Barbara Le mal de vivre
(1930–1997)

Biber From Mystery 'Rosary' Sonatas 1676
(1644–1704) *Passacaglia (The Guardian Angel)*

N Sumner Wild Geese
arr. Sarah
Cunningham
(1957–)

Come, heavy sleepe

1. Come, heavy sleep,
The image of true death,
And close up these my weary weeping eyes,
Whose spring of tears doth stop my vital breath,
And tears my heart with sorrow's sigh-swollen cries.

Come, and possess my tired, thoughts-worn soul,
That living dies, till thou on my be stole.

2. Come, shape of rest,
And shadow of my end,
Allied to death, and child to his black-faced night;
Come thou and charm these rebels in my breast,
Whose waking fancies do my mind affright.

O! Come sweet sleep, o come, or I die forever!
Come, ere my last sleep comes, or come never!

Come away, come sweet love

Come away, come sweet love,
The goulden morning breakes,
All the earth, all the ayre,
Of love and pleasure speakes.
Teach thine armes then to embrace,
And sweet ruby lips to kisse,
And mixe our soules in mutuall blisse.
Eies were made for beautie's grace,
Viewing, ruing love's long pain,
Procured by beautie's rude disdain.

Come away, come sweet love,
The goulden morning wast's,
While the sun from his sphere,
His fierie arrows casts:
making all the shadowes flie,
Playing, staying in the grove,
To entertain the stealth of love,
Thithier sweet love let us hie,
Flying, dying, in desire,
Wing'd with sweet hopes and heav'nly fire.

Come away, come sweet love,
Doe not in vaine adorne
Beautie's grace that should rise
Like to the naked morne.
Lillies on the river's side,
And sweet Cuyprian flowers new-blowne,
Desire no beauties but their own.
Ornament is nurce of pride,
Pleasure, measure, love's delight,
Haste then sweet love our wished flight.

Le Mal de Vivre

*Ça ne prévient pas, ça arrive, ça vient de loin.
Ça s'est trainé de rive en rive, la gueule en coin,
Et puis un matin au réveil, c'est presque rien,
Mais c'est là, ça vous ensommeille au creux des reins.*

Le mal de vivre, qu'il faut bien vivre, vaille que vivre.

*On peut le mettre en bandoulière, ou comme un bijou à la main,
Comme une fleur en boutonnière, ou juste à la pointe du sein.
C'est pas forcément la misère, c'est pas Valmy, c'est pas Verdun,
Mais c'est les larmes aux paupières au jour qui meurt, au jour qui vient.*

Le mal de vivre, que l'on doit vivre vaille que vivre.

*Qu'on soit de Rome ou d'Amérique, qu'on soit de Londres ou de Pékin,
Qu'on soit d'Égypte ou bien d'Afrique, ou de la Porte Saint-Martin,
On fait tous la même prière, on fait tous le même chemin,
Qu'il est long quand il faut le faire avec son mal au creux des reins.*

*Ils ont beau vouloir nous comprendre, ceux qui nous viennent les mains nues
Nous ne pouvons pas les entendre, on ne peut pas, on n'en peut plus.
Alors seul dans le silence d'une nuit qui n'en finit plus,
Voilà que soudain on y pense à ceux qui n'en sont pas revenus*

Du mal de vivre, qu'ils devaient vivre, vaille que vivre

*et sans prévenir ça arrive, ça vient de loin
ça s'est promené de rive en rive, de rive en coin,
et puis un matin au réveil, c'est presque rien
mais c'est là, ça vous émerveille au creux des reins:*

*la joie de vivre, la joie de vivre, oh viens la vivre,
la joie de vivre.*

It gives no warning, it arrives, it comes from far away.
It has dragged itself from shore to shore, grimacing from the corner,
and then one morning as you awake, it's almost nothing,
but it's there, in the small of your back, asleep in your kidneys.

The pain of living, which one must live, let it be worth living.

You can wear it like a bandana or like a jewel on your hand,
Like a flower in your buttonhole, or just on the point of your breast.
It's not necessarily misery, it's not Valmy, it's not Verdun,
But it's tears on your eyelids as the day dies, as the day comes.

The pain of living, which one must live, if only it's worth living.

Whether you're from Rome or from America, from London or Beijing,
Whether you're from Egypt, or Africa, or from Porte Saint-Martin,
We all make the same prayer, we all travel the same road,
Such a long road to travel with that pain that lives around our kidneys.

It's useless for them to want to understand us, those who come to us with
naked hands,
we can't hear them, we can't, we can't take it any more.
Then, alone in the silence of a night that never ends,
It happens that suddenly we are thinking of those who didn't return

from the pain of living, which they should have lived, should have been
worth living

and without warning it arrives, it comes from far away,
it has wandered from shore to shore, from the shore to the corner,
and then one morning as you awake, it's almost nothing,
but there it is, it amazes you, in the small of your kidneys:

The joy of living, oh come and live it, the joy of living.

(Words by Barbara, translation by Sarah Cunningham)

Wild Geese

You do not have to be good.
You do not have to walk on your knees,
For a hundred miles, through the desert, repenting.
You only have to let the soft animal of your body love what it loves.

Tell me about despair, yours,
And I will tell you mine.

Meanwhile, the world goes on.
Meanwhile the sun and the clear pebbles of the rain
Are moving across the landscapes,
The prairies and the deep trees,
The mountains and the rivers.

Meanwhile the wild geese, high
In the clean blue air
Are heading home again.

Whoever you are, no matter how lonely,
The world offers itself to your imagination,
Calls to you, like the wild geese,
Harsh and exciting,
Over and over announcing your place
In the family of things.

(Poem by Mary Oliver)

BIOGRAPHIES

Sarah Cunningham

Sarah Cunningham began her viola studies in 1969 in Boston. She co-founded the ensemble Sonnerie with Monica Huggett and has toured around the world with ensembles including Sonnerie, Fretwork, Phantasm, Sequentia, Camerata Kilkenny, and the Orchestra of the Age of Enlightenment. She has performed as a soloist under conductors including Simon Rattle, John Elliott Gardiner, Trevor Pinnock, and Ton Koopman, and has recorded extensively on the ASV, Virgin/EMI, Harmonia Mundi, and Warner labels. A former faculty member at Hochschule fuer Kuenst in Germany, the Guildhall School in London, and the Sibelius Academy in Helsinki, Cunningham has presented workshops and master classes throughout Sweden and Canada, as well as in London, Boston, New York, and San Francisco. She is also the founder and first artistic director of the East Cork Early Music Festival in Ireland and is a founding member of Les Filles de Sainte Colombe. Cunningham has been on the faculty at Juilliard since 2011.

The Spirit of Gambo

The power of The Spirit of Gambo, according to the critics, is the sheer pleasure we take in playing together, our drive and our excellent musicianship. Our repertoire includes music by Dowland, Purcell, Bach and many others. What enables us to move audiences is the combination of the emotional charge inherent in the music and the intimacy between us during our performances. The Spirit of Gambo has set the new standard in consort music performance.

The ensemble was founded by Freek Borstlap and Gesina Liedmeier. Ivanka Neeleman and Thomas Baeté are the other two players making up the core ensemble.

The Spirit of Gambo plays on beautiful instruments built especially for the ensemble by Gesina Liedmeier. The painted decorations and carved animal heads on the instruments make them a delight for the eye as well as the ear.

Their CD 'Jenkins consort music of four parts' received the highest distinction: a Diapason d' Or award. The group plays frequently at international festivals and they have recorded several CDs, including 'The Silver Swan' with soprano Claron McFadden and a CD of instrumental music by Christopher Tye.

Richard Boothby

After studying with David Fallows in Manchester and Nikolaus Harnoncourt in Salzburg, Richard founded the Purcell Quartet in 1984 and was a founding member of Fretwork in 1985. Since then his career has been bound up with these two groups, with whom he records and tours; and through whom he plays the broadest range of repertoire for the viol, from the earliest music to the latest contemporary music.

With the Purcell Quartet he has recorded nearly 50 albums for Hyperion and Chandos, and with Fretwork he recorded over 30 albums for Virgin Classics, Harmonia Mundi USA and other companies. He arranged and transcribed many of the great keyboard music of JS Bach for viols, which were recorded under the title *Alto Modo*; and Fretwork's recording of his arrangement of the *Goldberg Variations* has also recently appeared. He was widely praised for his performances of William Lawes's lyra viol solos on the two Fretwork discs devoted to his music; and his performance of *Komm süßes Kreuz* from the *Matthew Passion* was described by *The Telegraph* as 'a minor miracle'.

Dr Lucy Robinson

Lucy Robinson is passionate about performing Baroque music on historically accurate instruments, not only studying the techniques of the time but exploring the environment in which it was written—even what the musicians read and ate. To this end she studied at York (BA), Cambridge (PhD on the Forquerays) and the Brussels Conservatoire with Wieland Kuijken. Lucy has subsequently performed in venues from the Wigmore Hall to Sydney Opera House. She hosts Baroque summer schools in Marnaves, France.

Lucy has an international reputation for her research into Baroque music, especially into the viol and French music. She has published editions of Bach (Faber) and Couperin (Le Pupitre), and over 20 articles for The New Grove – including the *Viol* and the *Viola Bastarda*; she reviews regularly for Early Music. After 12 years as Head of Postgraduate Studies and Research at Royal Welsh College of Music and Drama – where she currently teaches the viol – she has recently published a cookery book, *The Grain-free Vegetarian*.

Charles Medlam

Charles Medlam studied the cello in London, Paris, Vienna and Salzburg before becoming interested in the bass viol and early performing styles. After a year lecturing and playing in the resident string quartet at the Chinese University of Hong Kong he returned to Europe and studied with Maurice Gendron at the Paris Conservatoire, Wolfgang Herzer in Vienna and subsequently cello with Heidi Litschauer and performance practice with Nikolaus Harnoncourt in Salzburg. He founded London Baroque with Ingrid Seifert and the late John Toll in 1978. He plays a 7-string 17th century English bass viol made in around 1680 and a Perugian cello made by Finnocchi in about 1720.

MORE MUSIC INVESTING IN THE FUTURE OF MUSIC

Our More Music development is a once-in-a-generation opportunity to transform our campus.

New state-of-the-art facilities at the heart of our building will complement our existing spaces and heritage.

Our plans include:

- two new performance spaces
- additional practice rooms for students
- a new Royal College of Music Museum
- a new café/ restaurant and courtyard area with improved access
- a new organ

Over the next few months, some instruments and equipment may be visible on the Amaryllys Fleming Concert Hall stage while we undertake these works.

Access routes around the College may vary throughout the project and wayfaring signage will be regularly updated to reflect changes.

We ask for your patience and understanding as we transform our campus.

The video playing in the Inner Hall and BaRCM visualises the ways in which the development will enhance our campus facilities and you can find more information on the More Music Campaign at www.rcm.ac.uk/moremusic

If you have any questions please contact moremusic@rcm.ac.uk

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Programme details correct at time of going to print.



LUNCHTIME CONCERT

Wednesday 20 November, 1.05pm

West Parry Room



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LUNCHTIME CONCERT

Wednesday 20 November, 1.05pm

West Parry Room

Fasch Sonata in D major 10'
(1688–1758) *i Largo*
ii Allegro
iii Largo
iv Allegro

Beth Stone flute BMus2 | **Maxim Del Mar** violin MPerf2
Luke Challinor viola da gamba BMus4 | **Tristan Lambert** bassoon MMus2
Apolline Khou harpsichord BMus1

* * *

C Schumann 3 Songs from poems of Rückert op 12 6'
(1810–1856) *i Er ist gekommen in Sturm und Regen*
ii Liebst du um Schönheit
iii Warum willst du andre fragen

Weiyang Sim soprano MMus1 | **Jinhong Low** piano MMus2

* * *

Ravel Gaspard de la nuit M 55 10'
(1875–1937) *iii Scarbo*

Rachmaninov Prelude for piano no 24 in D flat major op 32/13 6'
(1873–1943)

Dominic Doutney piano MMus2

* * *

Bartók Sonata for violin solo 10'
(1881–1945) *i Tempo di ciaccona*

Sally Lee violin BMus4

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Monday 25 November, 1.05pm | Farinelli Room

Glinka Drei russische Lieder

Vivaldi Trio Sonata in A minor RV 86

Turina Fandanguillo op 36

Piazzolla L'histoire du tango

Tickets free but required | RCM Box Office 020 7591 4314

www.rcm.ac.uk/events

ORCHESTRAL MASTERWORKS: SWAN LAKE



Welcome to our More Music Concert Series, in support of the More Music: Reimagining the Royal College of Music Campaign. Each concert in this exciting series celebrates some of the Royal College of Music's (RCM) most exceptional talent and offers you, the audience, a little bit more.

Thursday 21 November 2019, 6.15pm, Amaryllis Fleming Concert Hall

Howard Williams and Avi Taler conductors | RCM Philharmonic

Shostakovich (1906–1975)	The Golden Age Suite op 22 <i>i Introduction</i> <i>ii Adagio</i> <i>iii Polka</i> <i>iv Dance</i>	(16')
Tchaikovsky (1840–1893)	Swan Lake Suite op 20 <i>i Scene</i> <i>ii Waltz</i> <i>iii Dance of the Swans</i> <i>iv Scene</i> <i>v Hungarian Dance (Czárdás)</i> <i>vi Scene</i> <i>vii Final Scene</i>	(26')

The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience the central orchestral works of the repertoire over a four-year period. In short and intensive rehearsal periods, young musicians are prepared for the professional world of music in performing these popular works.

FOLLOW TONIGHT'S PERFORMANCE WITH OUR LIVE DIGITAL PROGRAMME NOTES

To see the full programme notes, please follow these steps on your smartphone:

1. Switch your phone to silent, to mute any calls or alerts (You may also wish to switch off vibration alerts.)
2. If you would like to use Wi-Fi and don't have an existing RCM login, switch on Wi-Fi and connect to **RCM-Public**, following the on-screen instructions
3. To access the digital programme for this evening's concert, please scan the QR code below, or open a new browser window and go to www.rcm.ac.uk/follow

Whether you choose to try out the digital notes yourself or not, we would welcome any comments you have about this trial. You can email us via comments@rcm.ac.uk or, pass on your feedback via the stewards form at the end of the concert.



Violin I

Maxime Morise
 Elizaveta Saul
 Auguste Janonyte
 Rosina Acosta
 Katherine Yoon
 Maxence Bretel
 Sinni Ricci
 Sofia Gomez Alberto
 Claire Austen
 Dillon Jeffares
 Chenmei Jiang
 Mirjam Bartol
 Ming Zeng
 Elliott Bougant
 Jane Park
 Melody Lau

Violin II

Vera Beumer
 Marsha Ford
 Natasha Sutanto
 Alex Raine
 Caitlin Marshall
 Zhi Lim
 Daniela Guillen Garcia
 Leon Chakrabarti
 Shona Beecham
 Cameron Baumann
 Vicky Chan
 Quintong Zhou
 Toby Purdy
 Antonio Ferreira

Viola

Otoha Tabata
 Elena Accogli
 Kuba Was
 Juan Marco Requena
 Clem Pickering
 Susu Tang
 Sam Scheer
 Paul Fitzgibbon
 Elin Parry

Cello

Max Calver
 Aurelien Pinchon
 Clelia Le Bret
 Rozalia Sobecka
 Clare Juan
 Theodore Baujard
 Nina Rivas
 Safira Nielsen

Bass

Will Duerden
 Dan Laurie
 Daniel Tancredi
 Sam Grade
 Lucia Polo Moreno

Flute

Taylor Poenicke
 Marco Leung (pic)
 Issy Haley-Porteous (pic)

Oboe

Miles McLeod-Bruce-Jones (cor)
 David Hedley (cor)

Clarinet

Josh Pyman
 Idony Perrett (E flat)
 Jasper Perry (bass)

Bassoon

Ellie Mackie
 Amy Thompson (contra)

Saxophone

Robert Finegan (soprano & tenor)
 Daniel Scott (tenor)

Horn

Danae Eggen
 Beatriz Vila
 Peter Moutoussis
 Georgia Dawson
 Leo Glenister

Trumpet

Emily Bristow
 Gong Chen
 Ruby Barber (cornet)
 Max Thomson (cornet)
 Henry Morley

Trombone

Gemma Riley
 Natasha Strange
 Edward Fletcher (bass)

Baritone Horn

Will Roberts

Tuba

Connor Gingell

Timpani

Felix Broden

Percussion

Connor Lyster
 Tobias Engelbrektsson
 Heledd Gwynant
 Simone Herbert-Moores
 Gregor Thomson

Harp

Clara Garde

Harmonium & Celeste

Iain Clarke

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coaches: Howard Williams & Gaby Lester (tutti strings), Simon Channing (woodwind), Hugh Seenan (brass), Chris Ridley (percussion) and Stephen Fitzpatrick (harp)

Our More Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

If you would like to find out more about the More Music Campaign and ways to support please contact:

Development and Alumni Engagement

+44 (0)20 7591 4353

moremusicappeal@rcm.ac.uk

www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon.



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Programme details correct at time of going to print.



BACH BITES

Friday 22 November, 6.15pm

Amaryllis Fleming Concert Hall

William Fielding organ

BACH BITES

Friday 22 November, 6.15pm

Amaryllis Fleming Concert Hall

William Fielding organ

JS Bach (1685–1750)	Toccata and Fugue for organ in D minor 'Dorian' BWV 538 13' <i>i Toccata</i> <i>ii Fugue</i>
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Franck (1822–1890)	Chorals for organ FWV 38-40 <i>ii No 2 in B minor</i>	13'
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Programme details correct at time of going to print.

William Fielding

William Fielding is studying at the Royal College of Music with David Graham and Andrew Dewar and is organ scholar of Her Majesty's Chapel Royal, Hampton Court. He works largely as an organist and collaborative pianist, working with instrumentalists and singers alike, and is in demand as an accompanist at the RCM. In 2017, William performed Stravinsky's *Rite of Spring* for piano duet in collaboration with Dance School of Scotland, and performed many times with his long term chamber music group The Strathearn Piano Trio. In May, William toured the Czech Republic with violinist, Joel Munday, and performed a programme of two piano works with Łukasz Krupinski in Marbella, Spain this September.

William has performed in venues such as The Queen's Hall and The Usher Hall, Edinburgh; St Mary's Cathedral, Edinburgh; Glasgow Royal Concert Hall; Leeds Town Hall and The Barbican, London. He looks forward to his time at the Royal College of Music over the coming years.

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

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BACH BITES

Friday 6 December, 6.15pm | Amaryllis Fleming Concert Hall

Samuel Ali organ

Our bite-sized Bach series continues with a 30-minute programme performed on our new organ.

The RCM organ is in recognition of James Zheng Huang HonRCM.



RCM AT ST MARY ABBOTS
Friday 22 November, 1.05pm

RCM AT ST MARY ABBOTS

Friday 22 November, 1.05pm

Welcome to today's concert performed by students from the Royal College of Music. The Aida Duo and Salomé Quartet present two works by Beethoven, the Eroica sonata and the Rasumovsky string quartet.

Beethoven (1770–1827)	Sonata for violin and piano no 7 in C minor 'Eroica' <i>i Allegro con brio</i> <i>ii Adagio cantabile</i> <i>iii Scherzo. Allegro</i> <i>iv Finale. Allgero</i>	25'
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Aida Duo

Inês Delgado violin MMus2 | **Alis An** piano ArtDip1

* * *

Beethoven (1770–1827)	String Quartet in C major op 59 no 3 'Rasumovsky' <i>i Introduction. Andante con moto - Allegro vivace</i> <i>ii Andante con moto quasi allegretto</i> <i>iii Menuetto. Grazioso.</i> <i>iv Allegro molto</i>	31'
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Salomé Quartet

Haim Choi violin MPerf2 | **Inês Delgado** violin MMus2 | **Kasia Ziminska** viola
Shizuku Tatsuno cello BMus4

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Inês Delgado

Originally from Portugal, violinist Inês Delgado is currently pursuing a Master's degree at the Royal College of Music with Yuri Zhislin. She also studies baroque violin with Adrian Butterfield. She is generously supported by a Calouste Gulbenkian Foundation Scholarship. Inês has played with the European Union Youth Orchestra and was a winner of the Arkady Futer Special Prize and of the English National Opera's Evolve Scheme. She has received lessons from renowned violinists such as Vadim Repin, Felix Andrievsky, Oleksandr Semchuk and Leonid Kerbel. Inês collaborates with professional orchestras such as the Philharmonia Orchestra, Oxford Philharmonic and Suffolk Philharmonic, amongst others. Particularly passionate about chamber music, Inês plays with the Aida Duo and the Salomé Quartet. The prize winning Salomé Quartet are the Young Artists for the Highgate International Festival, Chiltern Arts Festival and have most recently been awarded the place of string quartet in residence at the Wye Valley Music Festival. Inês' musical interests go beyond performing: she is passionate about education and music therapy.

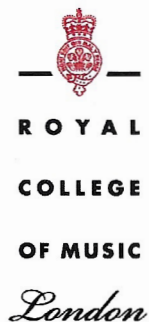
Alis An

Alis An is a Canadian concert pianist, currently a Pauline Hartley Award Holder at the Royal College of Music. In addition to having been recently awarded 'Absolute First Prize' at the Tadini International Music Competition, she was awarded Second Prize at the Montecatini International Piano Competition 2019; Third Prize at the Canadian Music Competition; finalist at the International Music Competition Paris 2018. She has performed in concerts internationally and has played in masterclasses for Daniel Pollack, Lilya Zilberstein, Balázs Szokolay, and Veda Kaplinsky. Alis regularly performs as part of the Aida Duo, with Portuguese violinist Inês Delgado. She also performs in the contemporary London-based chamber orchestra Cat's Cradle Collective, who perform in numerous concerts in London at the Portuguese Embassy and the Royal Academy of Arts. Alis is currently pursuing an Artist Diploma at the RCM with Sofya Gulyak and Nigel Clayton, and taking regular masterclasses with Vsevolod Dvorkin. She has previously studied with Gordon Fergus-Thompson and Dmitri Alexeev and has been generously supported by the Anne Burrows Music Foundation, the Randal and Vera Shean Memorial Foundation, and the Winspear Fund. Her upcoming plans include solo recitals in Bushey, Calgary, and Edmonton, and concerto performance with St Bart's Chamber Orchestra.

Salomé Quartet

Salomé Quartet is a multinational ensemble formed in 2016 by four prizewinning students of the Royal College of Music in London: Haim Choi (South Korea), Inês Delgado (Portugal), Kasia Ziminska (Poland) and Shizuku Tatsuno (Japan). The musicians have performed worldwide in venues including Muzikverein (Vienna), Mozarteum (Salzburg), Unesco Hall (Paris), Lutoslawski Concert Studio (Warsaw), Tel Aviv Opera House (Israel), as well as Wigmore Hall, Barbican Centre, Southbank Centre, Royal Albert Hall and Cadogan Hall in London. In 2017 the quartet won the RCM String Quartet Competition, Helen Just & Susan Cornell Prize, Sacconi Quartet Prize, and was invited as Quartet in Residence at the Oundle School. Last season saw the group perform around the UK and abroad, including Milton Court, Barbican Centre, Wigmore Hall, Royal Opera House, Sacconi Chamber Music Festival in Kent, and Tel-Aviv Opera House, among others, as well as an Artistic Residency at the Leighton House Museum. The quartet was invited to attend the prestigious Keshet Eilon International Mastercourse in Israel, and looks forward to a new residency at the Wye Valley Festival and Greenwich Cutty Sark, and to performing as Young Artist at Chiltern Arts Festival and Highgate International Chamber Music Festival. The ensemble enjoys performing new music by contemporary composers, and has recently premiered a piece by a Turner Prize winning artist, Martin Creed, at the O2 Forum. The group has worked with renowned musicians such as Mats Zetterqvist, Simon Rowland Jones, Paul Roczek, Chaim Taub, Garth Knox, Grigory Kalinovsky, and ensembles such as Sacconi, Chilingirian, Harlem, Austrian, Aviv, and Fitzwilliam Quartets. Salomé Quartet are grateful for the generous support from the Leverhulme Trust, Calouste Gulbenkian Foundation, Orpheus Award, and Joan Weller & Jessie Sumner Scholarship.

The next Saint Mary Abbots concert will be on Friday 29 November featuring works by Beethoven.



Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Craig White *piano*

Saturday 23 November 2019, 3pm
West Parry Room

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- 3.00 Maylea Al-Hajj *violin* (pupil of Viktoria Grigoreva)
Viotti Violin Concerto no22 in A Minor *i Moderato*
- 3.10 Piano Trio (Neil Roxburgh *tutor*)
Aurelia Walker *piano* Anne-Mei Ong *violin* Andrew Ah-Weng *cello*
Rowley French Folk Songs op46b
- 3.20 Matthea Zhao *piano* (pupil of Geoffrey Govier)
Haydn Piano Sonata in C Minor Hob XVI: 20 *i Moderato*
- 3.30 Theo Moran *double bass* (pupil of Frances Emery)
Cimador Double Bass Concerto *i Allegro*
- 3.40 Leon Bricht *horn* (pupil of Susan Dent)
Endersen Study 8 & Study 9
- 3.50 Rhys Evans *violin*
Sonatina op137 No 1 in D *i Allegro molto ii Andante*

- 4.00 Sassan Bhanji *violin* (pupil of Erica Dearing)
Kabalevsky Violin Concerto in C Major op48 *i Allegro molto e con brio*
- 4.10 Piano Duet (Christine Stevenson *tutor*)
Ai Niimura, Simon Skovgaard
Dvorak Slavonic Dances Op 46 Nos 4 and 8
- 4.20 Tolga Mardin *violin* (pupil of Viktoria Grigoreva)
Wieniawski Violin Concerto no2 in D minor op22 *i Allegro Moderato*
- 4.30 Piano Trio (Christine Stevenson *tutor*)
Aimee Taranni *piano* Theo Elwes *violin* Alex Wong *cello*
Clara Schumann Piano Trio in G Minor op17 *i Allegro moderato*
- 4.40 Amy Jo Gilbert *violin* (pupil of Erica Dearing)
Bach Partita no3 in E major *i Preludio*
- 4.50 Alina Chung-Halpern *piano*
Kuhlau Sonatina in C op60 no3 *i Allegro*



Royal College of Music Junior Department,
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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Katie Walters *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL COLLEGE OF MUSIC

Performance Schedule

Brass Chamber Showcase

Date: Monday 25 November
Time: 7.30pm
Venue: Amaryllis Fleming Concert Hall
Ensemble: Various brass ensembles
Running Order:

Jacob Trombone Octet 10'
(1895–1966)

Trombone Ensemble

* * *

Ewald Brass Quintet no 3 in D flat major op 7 6'
(1860–1935) *i Allegro moderato*

Ruby Barber trumpet BMus2 | **Amy Ronson** trumpet BMus3 |
Olivia Gandee french horn BMus2 | **Gemma Riley** tenor trombone BMus3 |
Grady Hassan tuba MPerf2

* * *

Beethoven Symphoy no 3 in E flat major 'Eroica' op 55 5'
(1770–1827) *iii Scherzo. Allegro vivace*

Alexander Boukikov french horn BMus2 | **Olivia Gandee** french horn BMus2 |
Georgia Dawson french horn BMus4 | **Kristina Yumerska** french horn BMus4

* * *

Bruckner Locus iste 3'
(1824–1896)

Anderson Bugler's Holiday 3'
(1908–1975)

Joe Skypala trumpet BMus4 | **Callum Robb** trumpet BMus1 | **Alexander Boukikov** french
horn BMus2 | **James Parkinson** tenor trombone BMus2 | **Connor Gingell** tuba BMus2

* * *

Bernstein (1918–1990)	Suite from West Side Story <i>iii Maria</i> <i>iv Tonight</i> <i>v America</i> <i>vi One Hand One Heart</i>	8'
---------------------------------	---	----

Mia Plummer trumpet BMus3 | **Emily Bristow** trumpet MPerf1 |
Natasha Strange tenor trombone BMus3 | **Louise Sullivan** french horn MPerf1 |
Hannah Mbuya tuba

* * *
Interval (15 mins)
* * *

John Stevens b 1951	Power	2'
Arcadelt (c 1507–1568)	Ave Maria	3'

John Stevens b 1951	Music 4 Tubas <i>iii Rock</i>	3'
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Connor Gingell tuba BMus2 | **Lewis Chinn** tuba BMus1 |
Nathan Mansell tuba BMus1 | **Lucas Boylan** tuba BMus1

* * *

Humperdinck (1854–1921)	Evening Prayer from Hansel and Gretel	3'
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Horn Ensemble

* * *

David Faleris b 1982	City of Arts and Science	7'
--------------------------------	--------------------------	----

Nicolas Kent tenor trombone MMus2 | **Dominic Clarke** tenor trombone MPerf1 |
Edward Curtis bass trombone BMus4 | **Gemma Riley** tenor trombone BMus3

* * *

von Suppé (1819–1895)	Poet and Peasant Overture	10'
---------------------------------	---------------------------	-----

Trumpet Ensemble

Front of House: Mark Traves

Box Office: Malwina Chudzinska

Ushers: Isobel Clarke 0791 766 26 21
Alice Bell 07756684461
Diogo Bandola
Artemis Armakolas 07484130741

Facilities Staff: As per rota

Back Stage: Ed Denham & Daniella Rossi

Green Rooms: OP03, OP04 18.45-22.00

Notes:

- Latecomers will be allowed after Trombone Ensemble (10')
- The interval will be at approx. 20.15
- Concert should end by 21.00
- Performers will sit in the audience in seats A2-13, B1-13, C1-13, D1-13

Ed Denham

Chamber Music Manager

25 November 2019



LUNCHTIME CONCERT

Monday 25 November, 1.05pm

Farinelli Room



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LUNCHTIME CONCERT
Monday 25 November, 1.05pm
Farinelli Room

Glinka Drei russische Lieder 12'
(1804–1857) *i Moderato*
 ii Moderato
 iii Andante mosso

Hannah Renton violin MPerf1 | **Yukyung Na** cello MMus1 | **Clara Garde** harp ArtDip1

* * *

Vivaldi Trio Sonata in A minor RV 86 10'
(1678–1741) *i Largo*
 ii Allegro
 iii Largo cantabile
 iv Allegro molto

Maria Filippova flute BMus2 | **Julia Flint** bassoon BMus2 | **Ian Lim** harp BMus2

* * *

Turina Fandanguillo op 36 4'
(1882–1949)

Jerome Ness guitar BMus1

* * *

Piazzolla L'histoire du tango 15'
(1921–1992) *i Bordel 1900*
 ii Café 1930
 iii Night-Club 1960

Maja Persson flute BMus4 | **George Robinson** guitar MPerf2

CHAMBER MUSIC MASTERCLASS WITH MATS ZETTERQVIST

Tuesday 26 November, 6.15pm | East Parry Room

Beethoven Trio for violin, viola & cello in C minor op 9/3

Beethoven Piano Trio in B flat major "Archduke" op 97

Schubert String Quartet no 13 in A minor 'Rosamunde' op 29

Tickets free | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



ROYAL
COLLEGE
OF MUSIC
London

RCM OPERA STUDIO PRESENTS HAYDN'S

IL MONDO DELLA LUNA

LIBRETTO BY **GOLDONI**

MICHAEL ROSEWELL CONDUCTOR

WILLIAM RELTON DIRECTOR

RUARI MURCHISON DESIGNER

KEVIN TREACY LIGHTING DESIGNER

PHILLIP AIDEN CHOREOGRAPHER/
MOVEMENT DIRECTOR

25, 27, 29 & 30 NOVEMBER 2019 AT 7PM
ROYAL COLLEGE OF MUSIC, BRITTEN THEATRE

PART OF THE MORE MUSIC CONCERT SERIES



MORE MUSIC CONCERT SERIES

FOR THE FUTURE OF MUSIC

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CAST

25 & 29 November

27 & 30 November

Buonafede	Theodore Platt	James Atkinson
Cecco	Ted Black	Matthew Keighley
Flaminia	Jessica Cale (25, 29, 30 November)	Charlotte Bowden (27 November)
Ernesto	Jeremy Kleeman (25, 29, 30 November)	Judith Le Breuilly (27 November)
Lisetta (Cover)	Anna Cooper Emily Sierra	Maria Hegele Emily Sierra
Ecclitico	Glen Cunningham	Michael Gibson
Clarice	Natasha Page (25, 29, 30 November)	Ffion Edwards (27 November)
Chorus	Daniel Gray Bell, Andrew Bearden Brown, Benjamin Gautier, Yiorgos Ioannou, Kyungduk Kim, Chris Mosz, Adam West	



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Programme details correct at time of going to print.

SYNOPSIS IL MONDO DELLA LUNA

Il mondo della luna deals with the desire for alternative existence, paternal love, delight in deception, the thrill of the chase and fun. The story centres on Ecclitico, a con-man, and his friends and accomplices as they attempt to outwit the complex fool Buonafede and win the hands of his daughters and maid.

Act one

The first scene takes place in Ecclitico's work room where he is working as a fake astrologer and has built a trick telescope. Buonafede, father of Ecclitico's beloved Clarice, arrives and is completely taken in by Ecclitico who tells him that he has made a splendid new telescope with which he can actually see the people on the moon. Buonafede looks through the telescope and sees extraordinary scenes of life on what he believes is the moon. He pays Ecclitico and promises to return tomorrow. Ecclitico's friend, Ernesto, with his servant, Cecco, turn up. Ernesto is deeply in love with Buonafede's other daughter Flaminia, while Cecco is much enamoured of Buonafede's maid, Lisetta. Ecclitico tells them if they pay him he will help them, and himself, achieve their heart's desire. Cecco is highly suspicious, but Ernesto trusts Ecclitico completely and sings sweetly of his love for Flaminia. The cynical Cecco laughs at what he sees as his master's gullibility.

The scene changes to a room in Buonafede's house where his two daughters are held as virtual prisoners by their tyrannical father. They talk of their love for Ecclitico and Ernesto and their frustration with their father who has refused to allow them to marry. Even the somewhat timid

Flaminia confesses that when love gives her strength she will be able to stand up to her father. Buonafede berates his daughters for not behaving properly. Clarice stands up to him and demands a husband. Lisetta, after whom Buonafede lusts, arrives to give her master his evening meal. She indulges him a little, knowing that she will be able to use him to her advantage. Ecclitico arrives and tells Buonafede that he has been summoned to the moon by its Emperor. A potion has been sent to him through the telescope which will transport him directly to the moon. Buonafede completely believes this nonsense and begs to be allowed to come too. Ecclitico, of course, agrees. The potion puts Buonafede to sleep, although he believes he is flying to the moon. Lisetta and Clarice discover him in his state of intoxication and are convinced he is dying and rush off for help. Ecclitico has Buonafede's sleeping body carried off to his garden. The girls return with Flaminia and start to mourn. Their spirits are quickly revived when Ecclitico produces a will for each girl leaving her a large amount of money. The act ends with much celebration.

Act two

Act two takes place in Ecclitico's garden which he has decorated as the surface of the moon. He has told Flaminia and Clarice the truth of the deception, but not yet Lisetta. His accomplices, Ernesto and Cecco are all part of the deception, Ernesto is dressed as a star and Cecco has been made the Emperor of the Moon. Buonafede is revived and is immediately confronted with musical trees and lunar nymphs and shepherds. He is then dressed appropriately in order to meet the Emperor. After a quick lesson in moon etiquette Buonafede asks Ecclitico if his daughters and Lisetta might join him. He is told that the Emperor has already summoned them and Ecclitico goes to great pains to explain the similarities between these three women and lunar women. Cecco arrives as the Emperor and Buonafede is completely taken in. Cecco explains to him what a ridiculous place the Earth is, with examples. Buonafede also meets Ernesto who he half recognises, but is so captivated by his graphic description of the way the men treat the women on the moon that he challenges him no further. Alone, Buonafede is overcome with joy as he believes himself to be in paradise. *Lisetta is brought on, blindfolded, and although Ecclitico tries to convince her that she is on the moon she does not believe him for one second.* Buonafede also tries to convince her. She plays along with him. Their fun is stopped by the Emperor, who Lisetta immediately recognises. He offers her his hand and his throne. For one brief moment she fantasises about how it would be if these were all true. The girls arrive and despite Buonafede's protestations they are allowed to be escorted around the moon.

First Ernesto goes with Flaminia, who is completely transfixed by her star, and then Ecclitico with Clarice, who commends her father on his intelligence and good luck at having got to the moon. A ceremony is conjured up to first crown Lisetta, and then for the three girls to marry their respective boyfriends. After much further deception and misunderstandings of lunar language Buonafede gives his consent to the marriages. Having achieved their objective the disguises start to come off. Buonafede realises he has been tricked and his fury knows no bounds.

Act three

Act three takes place inside Ecclitico's house. Buonafede is still furious but the men appeal to his better nature as a father, reminding him that these are his daughters and they have a right to happiness. Clarice and Ecclitico are now left alone, for the first time, and with great tenderness they express their love for each other. Everybody else returns. All has been revealed, Buonafede has decided to forgive everybody and the opera ends with general rejoicing.

By William Relton

PRODUCTION

For the Royal College of Music Opera Studio

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Michael Rosewell

Head of Vocal and Opera

Nick Sears

Deputy Head of Vocal and Opera

Audrey Hyland

Visiting Professor of Opera

Dame Kiri Te Kanawa

Manager of Vocal and Opera

Ann Somerville

Opera Administrator

Naomi Morgan

For the production

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Michael Rosewell

Director

William Relton

Designer

Ruari Murchison

Lighting Designer

Kevin Treacy

Choreography and Movement Director

Phillip Aiden

Assistant Director

George Jennings

Rehearsal Pianists

David Smith

Paul McKenzie

Jo Ramadan

Waiyin Lee

Italian Language Coach

Maria Cleva

Vocal Coaches

Joyce Fieldsend

Michael Lloyd

Michael Pollock

Stuart Wild

Production Manager

Paul Tucker

Stage Manager

Sabrina Buck

Deputy Stage Manager

Sarah Sweet

Orla Daly

Assistant Stage Manager

Joy Laing

Head of Stage

Matthew Gorman

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Ralph Stokeld

Lighting Programmer

Rachel Astall

Set Construction and Painting

Basement 94 Ltd

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Britten Theatre Workshop

With thanks to Opera

Holland Park and

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Hair, Wigs and Makeup Assistants

Annie Kennedy

Ruby Sweet

Jessica Clarke

Surtitles provided by

Simon Rees

Surtitle Operators

Jess Edom

Fifi Lee

The edition of *Il mondo della luna* used in these performances is published by G Henle Verlag, Munich and Bärenreiter Verlag, Kassel. Performance materials supplied by Faber Music, London.

With thanks to
Michael Lloyd

Royal College of Music Opera Orchestra

Violin I

Coco Inman
Alice Apreda Howell
Iryna Glyebova
Zijing Lu
Ruoqing Huang
Katie Mazur
Laura Embrey

Violin II

Elvina Auh
Anas Romdhani
Aleksandra Bednarczyk
Lu Chen
Ziluo Huang

Viola

Sergio Insuasti
Helena Bartlett
Vanessa Hristova
Charis Morgan

Cello

Laura Williamson
Johannes Bogaert

Bass

Peter Farthing
Phoebe Clarke

Flute

Hannah Gillingham
Maria Filippova

Oboe

Henrietta Cooke
Sadie Kerslake

Bassoon

Zac Moxon
Alma Wilson

Horn

Bertille Cascio
Cameron McDonnell

Trumpet

Nick Walker
Mia Plummer

Baroque timpani

Patriks Skabardis

Harpichord

Jo Ramadan

Orchestra personnel correct
at time of going to print.

Italics denote section
principals.

The RCM would like
to thank the following
orchestral coaches:

Michael Rosewell &
Gaby Lester (tutti strings)

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Programming Assistant
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Mark Traves

CREATIVE TEAM



Michael Rosewell
Conductor

Olivier award-winning conductor, Michael Rosewell, studied piano, double bass

and conducting at the Royal College of Music, where he won a scholarship and major prizes for conducting and piano accompaniment. He started his conducting career in Germany before Claudio Abbado invited him to join the Vienna State Opera. In Vienna he assisted Abbado and worked closely with the Vienna Philharmonic, as well as many of the greatest conductors and singers. He went on to take up the position of Senior Staff Conductor at the Nationaltheater, Mannheim, one of Germany's major opera houses, and since that time, has conducted extensively throughout Europe, the USA and the UK. Michael recently completed his tenure as Music Director of English Touring Opera where he played a central role in bringing the company to much greater prominence and recognition. In concert and the recording studio, Michael has conducted, amongst others, the Staatsorchester Rheinische Philharmonie, Nationalorchester Mannheim, Staatsorchester Wiesbaden, Stuttgarter Kammerorchester, RTÉ National Symphony Orchestra, Orchestra of Scottish Opera, London Mozart Players, Manchester Camerata and the Aurora Orchestra. He has appeared as guest conductor at numerous international music festivals including those in Aldeburgh, Montepulciano, Buxton, Perth and Zagreb, broadcast for Radio France Musique, Süddeutsche Rundfunk and the RTÉ Dublin, and recorded under the Linn and Decca record labels.



William Relton
Director

After a successful career as an actor, William joined Music Theatre London as lead tenor and was also

Executive Producer. In 1993 he directed *Così fan tutte* and since then has worked as an opera director. Credits include *Otello* at Nice and Opera på Skäret, *Albert Herring* and *Der Wildschütz* for Staatstheater Darmstadt, *Seerse* and *Il mondo della luna* for Drottningholm, *Rinaldo* in Tallinn, *A Midsummer Night's Dream* in Copenhagen, *The Barber of Seville* for English National Opera, *La bohème*, *Carmen* and *Don Giovanni* for Co-opera Co, *Time Flows* for Streetwise Opera, *Nabucco* and *Turandot* for Dorset Opera and many others. He recently returned to the stage playing the Haushofmeister in *Ariadne* at Glyndebourne and Frankfurt. He has directed in most of the opera academies in Britain and Scandinavia. He was Artistic Director at West Green House Opera where he directed *Il mondo della luna*, *La serva padrona* and *La traviata*. Previously for London Handel Festival at RCM he has directed *Sosarme*, *Ezio*, *Alessandro* and more recently *Faramondo*. In 2017 he directed his own libretto based on *The Importance of Being Earnest*, composed by B Tommy Andersson at the Vadstena Festival in Sweden. Last year he made two more trips to Sweden to direct *Don Carlo* for Opera på Skäret and *Dido and Aeneas* for the Opera School in Göteborg. William will be standing as the Green Party Candidate in the next General Election for the constituency of Brent Central.

Ruari Murchison Designer

Ruari Murchison's design credits include *Frozen* and *The Waiting Room* (National Theatre), *Titus Andronicus* (RSC), *Othello* (Trafalgar Studios), *The Solid Gold Cadillac* (Garrick), *A Busy Day* (Lyric Theatre), *Peggy Sue Got Married* (Shaftesbury Theatre), *The Snowman* (Peacock Theatre), *Toyer*, *Betty and Jane* (Arts), *The Glass Room* (Hampstead Theatre), *Henry IV* parts I and II (Washington Shakespeare Company, USA), *West Side Story* (Stratford Festival, Canada), *Hamlet* (Elsinore, Denmark) and *Educating Rita* (Chichester). Ruari has designed for regional theatres including Birmingham Rep (Associate Artist), West Yorkshire Playhouse, Bristol Old Vic, Nottingham Playhouse, Plymouth Theatre Royal, Liverpool Everyman and Playhouse, Salisbury Playhouse, Theatr Clwyd and Queen's Theatre Hornchurch. Opera credits include *Der Freischütz* (Finnish National Opera), *Peter Grimes* and *Così fan tutte* (Luzerner Opera), *Il barbiere di Siviglia* (Garsington), *L'italiana in Algeri* (Buxton) and *Les pèlerins de la Mecque* (Wexford). Ballet credits include *Bruise Blood* (Shobana Jeyasingh Dance Company), *Landschaft und Erinnerung* (Stuttgart Ballet, Germany), *The Protecting Veil* (Birmingham Royal Ballet) and *The Snowman* (Seoul and London Birmingham Rep tour). Ruari has taught technical students at LAMDA, Bristol Old Vic Theatre School, Central School of Speech and Drama and RADA. He has also taught student theatre designers at Nottingham Trent University.



Kevin Treacy Lighting Designer

Kevin Treacy's opera credits for Northern Ireland Opera include *The Flying Dutchman*, *Tosca*, *L'elisir*

d'amore (also Norwegian National Opera), *Agrippina*, *The Turn of the Screw* (also Kolobov Novaya, Moscow) and *Macbeth* (also Welsh National Opera). Other opera credits include *Die Fledermaus* (Wermland Opera, Sweden), *The Cunning Little Vixen* (Royal Academy of Music), *Albert Herring* (Grange Festival), *L'enfant et les sortilèges* and *Orango* (Philharmonia Orchestra at Royal Festival Hall), *Faramondo* (Handel Festspiele, Göttingen), *Carmen* and *La bohème* (Nevill Holt Opera), *Rodelinda* (Royal College of Music), *Flavio and Xerxes* (English Touring Opera) and *La Cenerentola* (Opera Theatre Company, Dublin). Theatre credits include *Killology* (Royal Court/Olivier Award 2018), *The Cherry Orchard* and *The Weir* (Sherman Theatre, Cardiff), *Macbeth* (Perth Theatre, Scotland), *The Shawshank Redemption* (West End) and *A Doll's House* (Lyric Hammersmith).



Phillip Aiden
Choreographer/
Movement Director

Phillip Aiden has worked extensively in theatre and television as a performer

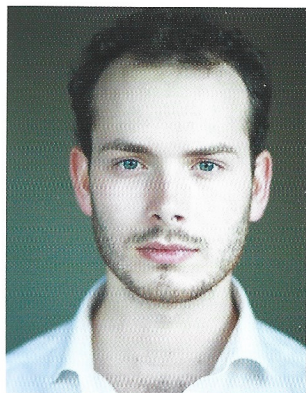
and choreographer. Theatre credits include *Chicago* (West End and Asia), *Beautiful and Damned* (West End), *Beauty and the Beast* (RSC), *My Fair Lady* (National Theatre and West End), *Anything Goes* and *La traviata* (Grange Park Opera), *Evita* (Oslo), *Always* (West End), *Mack and Mabel* (Leicester and West End), *Follies* (Leicester Haymarket), *Calamity Jane* (Leicester Haymarket), *Tommy Steele – What a Show!* (UK tour), *Me and My Girl* (UK tour) and *Hollywood Symphonic* (Lille). Television credits include *Star for a Night* (BBC), *Abbanania* (LWT), *The Brits* (BBC), *Pebble Mill* (BBC), *Des O'Connor Tonight* (ITV) and *Royal Variety Performance* (LWT). Choreography includes *The Mikado*, *The Gondoliers* and *HMS Pinafore* (National Gilbert and Sullivan Opera Company UK tour), *Ruddigore* (Charles Court Opera at The Kings Head), *Beauty and the Beast* and *Sleeping Beauty* (Courtyard Theatre, Hereford), *Bathhouse The Musical* (Above The Stag Theatre), *Berlin Kabaret* (Brighton Fringe Award Winner), *Nonsense A-men!* (Landor Theatre), *She Loves Me* (Ye Olde Rose and Crown), *A Sondheim Review* (Jermyn Street Theatre), *High School Rocks* (UK tour), *Westend Eurovision 2010* (Piccadilly Theatre), *Ballet Central* (UK tour), *Brenda Bly: Teen Detective* (Pleasance Theatre), *Me and My Girl* (Devonshire Park Theatre, Eastbourne), *Ladies Night* (UK tour), *Cabaret* (Mountview) and *Fame* (Arts Ed).



George Jennings
Assistant Director

George Jennings is an actor, composer, singer and acting coach. Since graduating from the

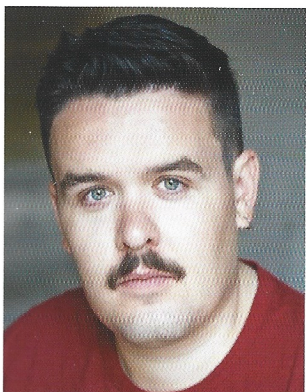
Guildford School of Acting in 2013, credits have included *EastEnders* (BBC), *Nell Gwynn* (West End and Shakespeare's Globe), *Knightfall* (History), *A Christmas Carol* (Exeter Northcott), *One Man, Two Guvvors* (Eastbourne Theatres), *Die Zauberflöte* (Budapest Festival Orchestra), *A Midsummer Night's Dream* (Windsor) and *She Stoops to Conquer* (UK tour). Composition credits include *Jane Eyre* (UK tour), *The Archive of Educated Hearts* (Lion House Theatre) which was awarded a Scotsman Fringe First at the Edinburgh Fringe 2018, Michael Morpurgo's *King Arthur* (UK tour), *Macbeth* (South Hill Park), *From Dust* (Gilded Balloon), *A Pocketful of Grimms* (UK tour), *Acedian Pirates* (Theatre503), *Night Creature* (Adelaide Fringe), *Romeo and Juliet* (South Hill Park) and *This was the World and I was King* (HookHitch Theatre) which was nominated by Musical Theatre Network for best score at the Edinburgh Fringe 2013 before touring the UK and enjoying runs at The Brockley Jack and The Arts Theatre. He has also written scores for various short films and podcasts.



James Atkinson

Buonafede

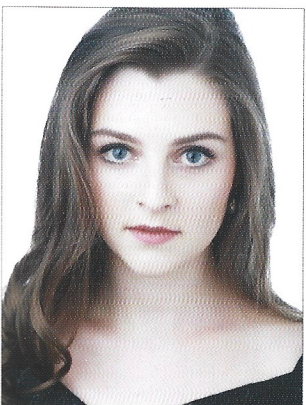
James Atkinson studies with Alison Wells and is a Fishmongers' Company Scholar. Operatic roles include Sam in Bernstein's *Trouble in Tahiti*, Le Gendarme in Poulenc's *Les mamelles de Tirésias* and Blazes in Peter Maxwell Davies's *The Lighthouse* for RCM Opera Studio, Lysander in *The Enchanted Island* for British Youth Opera, Papageno in Mozart's *Die Zauberflöte* for Hurn Court Opera and cover Aeneas in Purcell's *Dido and Aeneas* for English Touring Opera. James won first prize at the Maureen Lehane Vocal Awards 2018, the Somerset Song Prize 2019, the Schubert Prize at the Mozart Competition 2019, and was a semi-finalist at the Kathleen Ferrier Awards 2019.



Ted Black

Cecco

Born and raised in London, Ted Black is studying under the tutelage of Alison Wells as the Sir Gordon Palmer Scholar, additionally supported by The Countess of Munster Musical Trust and the Josephine Baker Trust. He previously graduated with first class honours from the Royal Conservatoire of Scotland. He has enjoyed successes in numerous competitions winning the 2019 Lies Askonas Competition and was a semi-finalist in the 2019 Grange Festival International Singing Competition. While at RCS he won the Governors' Recital prizes in both singing and chamber music, the Florence Veitch Ibler Oratorio Prize and the Jean Highgate Scholarship for Singing.



Charlotte Bowden

Flaminia

Charlotte Bowden is studying with Rosa Mannion. She is grateful to be an Huffner Scholar, Harriet Cohen Memorial Music Award holder, Making Music Philip and Dorothy Green Young Artist, Britten-Pears Young Artist, alumna of the Verbier Festival Atelier Lyrique and for the support of the Josephine Baker Trust. During her time at the RCM she has taken part in masterclasses with Sir Thomas Allen, Dame Ann Murray and Sumi Jo. She has performed for the Aldeburgh Festival, Cadogan Hall, Snape Maltings and makes her Wigmore Hall debut in 2020.



Judith Le Breuilly

Ernesto

Judith Le Breuilly is a recent graduate of the Royal Conservatoire of Scotland and is now studying with Dinah Harris and Simon Lepper. Whilst at the RCS, she was awarded first place in the Governors' Recital Prize and Jean Highgate Prize. She was recently a finalist in the Lies Askonas Competition at the RCM. Recent operatic engagements include various roles for British Youth Opera in David Blake's *Scoring a Century* and Second Lady in Mozart's *The Magic Flute* for Hurn Court Opera. Judith is a Helen Marjorie Tonks Scholar and supported by the Josephine Baker Trust.



Jessica Cale

Flaminia

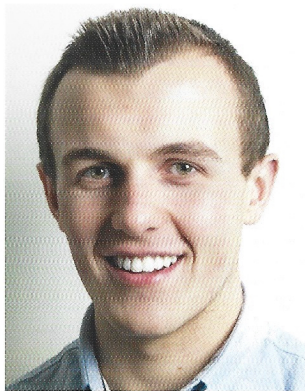
Welsh soprano Jessica Cale studies with Rosa Mannion and is the Robert Lancaster Scholar. Jessica's operatic roles include Susan in Berkeley's *A Dinner Engagement* for RCM Opera Studio, and Despina in Mozart's *Così fan tutte* and Serpetta in Mozart's *La finta giardiniera* for Ryedale Festival Opera. Jessica has performed as a soloist with the Orchestra of the Age of Enlightenment and the Gabrieli Consort. Recent solo engagements include Handel's *Messiah* at the Royal Albert Hall and Mendelssohn's *Elijah* at the Berliner Philharmonie. Jessica is hugely grateful for the support of Help Musicians UK, the Josephine Baker Trust and The Countess of Munster Trust.



Anna Cooper

Lisetta

Anna Cooper studies with Amanda Roocroft and is supported by the Stephen Catto Memorial Scholarship, The Clemence Charitable Trust, Help Musicians UK Sybil Tutton Award, The Kathleen Trust, Mario Lanza Foundation and Rosehill Theatre. Anna covered the role of Tisbe in Rossini's *La Cenerentola* for British Youth Opera this summer. For RCM Opera Studio Anna has performed the role of Dinah in Bernstein's *Trouble in Tahiti*, Lady Deborah in Offenbach's *Robinson Crusoe* and Cherubino in Mozart's *Le nozze di Figaro*. In summer 2018, Anna performed the title role in the premiere of Joe Kiely's opera *Amira* as part of The Modern Prometheus project in collaboration with Tête à Tête.



Glen Cunningham

Ecclitico

Scottish tenor Glen Cunningham is studying with Russell Smythe. Competition success includes winning the Joan Chissell Schumann Competition 2018. Glen is a Basil Coleman Opera Scholar supported by the Independent Opera Scholarship and the Charles Jacobs Scholarship. He is generously supported by The Countess of Munster Musical Trust, The Robertson Trust, The Cross Trust and Sir James Caird Travelling Scholarships Trust. Glen is also a Josephine Baker Trust Scholar and a Help Musicians UK Sybil Tutton Award holder. Glen is represented by Simon Goldstone at Rayfield Allied.



Ffion Edwards

Clarice

Welsh soprano Ffion Edwards is studying with Dinah Harris and Caroline Dowdle. Ffion is a Janet and Michael Levesley Scholar. She is also supported by the Countess of Munster Musical Trust, the Kathleen Trust and Cronfa Gwobr Goffa Ryan Davies. Ffion recently appeared as 1st Trio Member in Bernstein's *Trouble in Tahiti* for RCM Opera Studio. She was the winner of the Geraint Morris Memorial Award in 2016 which gave her the opportunity to make her solo debut at the Royal Albert Hall in 2018 in the Festival of Massed Male Voice Choirs.



Michael Gibson

Ecclitico

Glasgow born tenor Michael Gibson is studying with Professor Janis Kelly, having previously graduated from the Royal Conservatoire of Scotland and Royal Northern College of Music. Michael's studies are supported by the Aldama Scholarship, the Sir James Caird Travelling Scholarships Trust, The Cross Trust, The Robertson Trust and The Countess of Munster awards. Previous roles include Le Prince Charmant in Massenet's *Cendrillon* and Rinuccio in Puccini's *Gianni Schicchi* at the RNCM. Michael was also a member of the 2019 Glyndebourne chorus for their productions of Rossini's *Il barbiere di Siviglia* and Berlioz's *La damnation de Faust*.



Maria Hegele

Lisetta

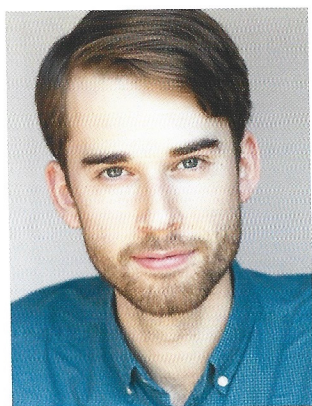
Maria Hegele's stage performances have included Mercedes in Bizet's *Carmen* and Cherubino in Mozart's *Le nozze di Figaro*. Maria also performed the role of Servant in the world premiere of Thomas Adès' *The Exterminating Angel* at the Salzburg Festival. In 2018 Maria won first prize in the Claude Debussy Chamber Music Competition. In 2019 she was a participant of the Heidelberger Frühling and a Britten-Pears Young Artist. Maria continues her studies with Dinah Harris and is a Siow Furniss Scholar supported by the Basil Coleman Opera Award.



Matthew Keighley

Cecco

Matthew Keighley is a Soirée d'Or Scholar and working under the tutelage of Tim Evans-Jones. He is also supported by the Josephine Baker Trust. Prior to his studies at the RCM, Matthew was a Lay Clerk at Gloucester Cathedral. As well as performing regularly across the UK as a concert soloist, Matthew's opera repertoire continues to grow. Highlights this year have included performing the roles of Eurimaco and Giove in Monteverdi's *Il ritorno d'Ulisse in patria* for Suffolk Early Music festival and Errand Boy in Berkeley's *A Dinner Engagement* for RCM Opera Studio.



Jeremy Kleeman

Ernesto

Jeremy Kleeman is the 2019 recipient of the Australian International Opera Award, supported by the Basil Coleman Opera Award. He studies with Russell Smythe. After obtaining his Masters at the Melbourne Conservatorium of Music in 2013, Jeremy spent six years freelancing in Australia, singing principal roles with Opera Australia, State Opera of South Australia, Pinchgut Opera, Sydney Chamber Opera and Victorian Opera amongst others. Career highlights include creating roles in four world premiere Australian operas and receiving a Helpmann Award nomination in 2016. Jeremy is a Joseph Sambrook Opera Scholar with Melba Opera Trust.



Natasha Page **Clarice**

Natasha Page studies with Rosa Mannion. She is grateful for the support of the Huffner Scholarship, The Countess of Munster Musical Trust and the Clemence Charitable Trust. Prior to RCM, Natasha studied at the Royal Academy of Music graduating with a Masters and DipRAM. Natasha recently covered solos for the Royal Ballet's production of *Medusa* at the Royal Opera House. Previous roles include Dorabella in Mozart's *Così fan tutte* with Covent Garden Chamber Orchestra, Cleopatra in Handel's *Julius Caesar* for Kings Opera, Susanna in Mozart's *Le nozze di Figaro* for RAM Scenes and Mimi in Puccini's *La bohème* for RAO Scenes.



Theodore Platt **Buonafede**

British-Russian baritone Theodore Platt won first prize in the 2018 Lies Askonas Competition and was awarded the Prix Thierry Mermod (Verbier Festival). Theodore studies with Russell Smythe and Caroline Dowdle and is a Victoria Robey Scholar supported by the Toeman Weinberger Opera Scholarship. He is also supported by Marc Feigen, the Munster Trust Star Award and the Josephine Baker Trust. Recent engagements include Figaro in Mozart's *Le nozze di Figaro* for RCM Opera Studio and Marullo in Verdi's *Rigoletto* for Verbier Festival Opera. Theodore makes his Wigmore Hall debut later this year as part of Graham Johnson's Songmakers recital series.



Emily Sierra **Lisetta (cover)**

Emily Sierra studies with Sally Burgess. She is supported by a Stephen Catto Memorial Scholarship and is a member of the Josephine Baker Trust. Emily has performed in a range of international venues predominantly in the United States, the United Kingdom and Italy. Venues include Symphony Hall in Boston, Curtiss Hall in Chicago, Cadogan Hall and Castello Brancaeoni in Italy. She recently made her debut with English National Opera as a Gossip in the Theatre Royal Stratford East production of Britten's *Noye's Fludde* and looks forward to debuting at the Royal Albert Hall as the alto soloist in Handel's *Messiah*.

CHORUS



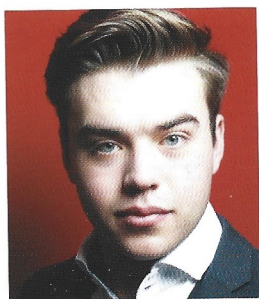
Daniel Gray Bell

Daniel Gray Bell is an RCM Scholar and studies with Justin Lavender. He has performed as a soloist in Handel's *Messiah* at Ringwood Parish Church, Handel's *Dixit Dominus* with the Phoenix Singers, Haydn's *The Creation* at the Priory Church, Christchurch, Schütz's *Christmas Story* with the Wareham Choral Society and as Luiz in a concert performance of Gilbert and Sullivan's *The Gondoliers* with the Buckingham Choral Society. Recently he has been in the chorus of the National Gilbert and Sullivan Opera Company's 2019 tour.



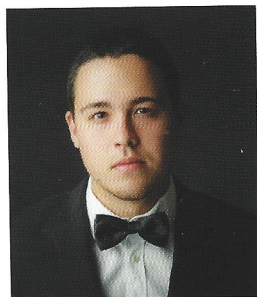
Andrew Bearden Brown

Andrew Bearden Brown is studying under the tutelage of Justin Lavender and is supported by the Mason Scholarship. He holds a Bachelor of Arts from Brown University in Urban Studies, where he received the Margery Maccoll Award and the Weston Prize for Excellence in Music. For the RCM Opera Studio he sang in the chorus of Offenbach's *Robinson Crusoe*. Recent engagements include Ferrando in Mozart's *Così fan tutte* for Felici Opera and Evangelist in JS Bach's *St Matthew Passion* with Buckingham Choral Society.



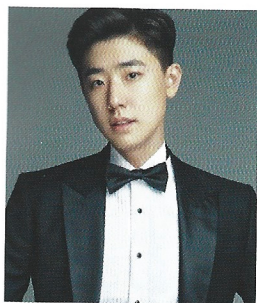
Benjamin Gautier

Benjamin Gautier is studying with Alison Wells. Originally from Poole in Dorset, Ben began his musical career at the Bournemouth Symphony Chorus, conducted by Gavin Carr. He then went on to study with Andrew Foan. He is hoping to continue his studies on a Masters course at the completion of his undergraduate programme.



Yiorgos Ioannou

Yiorgos Ioannou is from Nicosia, Cyprus. He is an RCM Scholar and studies with Timothy Evans-Jones. Yiorgos has participated in charity concerts for the Metropolitan Cleopas of Sweden (Stockholm 2015) and the European Union Commission (Belgium 2012). Highlights of his career include Duruflé's *Requiem*, Puccini's *Messa di Gloria* with the Orchestre Symphonique de Paris and Cyprus Symphony Orchestra, and Fauré's *Requiem*. In 2013 he was invited by Plácido Domingo to take part in the Europa Nostra Awards.



Kyungduk Kim

Kyungduk Kim is a baritone from South Korea. He is currently studying with Professor Janis Kelly. He made his debut as Count in Mozart's *The Marriage of Figaro* for Berlin Opera Academy. Germany's *der Freitag* magazine described his performance as 'beautiful' and that it 'shone in the balance of the entire opera'. Kyungduk has won many competitions including the Camerata Artists International Competition in the United States where he made his debut at Carnegie Hall in 2018.



Chris Mosz

Chris Mosz is from Oklahoma, USA. He studies with Nick Sears and is an Il Circolo Music Award Holder, supported by the Joan Weller and Jessie Sumner Scholarship. In America he studied at Oklahoma City University. More recently he has been seen on stage as Young Collector in Previn's *A Streetcar Named Desire* for Tulsa Opera. For the past two summers he has worked with Central City Opera where he played the role of Damon in Handel's *Acis and Galatea* and covered both Novice and Squeak in Britten's *Billy Budd*.



Adam West

Adam West is an aspiring young tenor from Newbury, Berkshire. He is an RCM Scholar studying with Jeff Stewart and Gary Matthewman. He was supported by a Charles Jacobs Award in 2016–17. Adam was a member of the chorus for RCM Opera Studio's production of Mozart's *Le nozze di Figaro* in 2018. He regularly performs at Livery Company events held across the City of London. In October 2017, Adam represented the RCM in the Kathleen Ferrier Bursary Competition.

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CHAMBER ORCHESTRA OF EUROPE:
CHAMBER MUSIC MASTERCLASS WITH
MATS ZETTERQVIST

Tuesday 26 November, 6.15pm

East Parry Room





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CHAMBER ORCHESTRA OF EUROPE:
CHAMBER MUSIC MASTERCLASS WITH MATS ZETTERQVIST
Tuesday 26 November, 6.15pm
East Parry Room

We welcome back Mats Zetterqvist, from the Chamber Orchestra of Europe, for this evenings Chamber Music Masterclass.

Beethoven String Trio in C minor op 9 no 3
(1770–1827) *i Allegro con spirito*

Takao String Trio

Maria Gilicel violin | **Duncan Commin** viola | **Tamaki Sugimoto** cello

* * *

Beethoven Piano Trio in B flat major op 97 'Archduke'
(1770–1827) *i Allegro moderato*

Juhee Yang violin | **Tamaki Sugimoto** cello | **JunLin Wu** piano

* * *

Schubert String Quartet no 13 in A minor op 29 'Rosamunde'
(1797–1828) *i Allegro ma non troppo*

Lena Segal violin | **Ana Molnar-Popa** violin | **Connie Pharoah** viola
Maxim Calver cello

Mats Zetterqvist

Mats Zetterqvist was principal second violin of the Chamber Orchestra of Europe from 2009 to 2017 and has remained an associate member. He joined the COE as guest leader in 1994 with conductors such as Boulez, Pretres, Chung and Fischer. In 2009 and 2010, he led the Orchestra for two projects with pianist Pierre-Laurent Aimard in Tanglewood and New York's Lincoln Center, USA, in performances of works by Bach, Mozart, Ligeti and Carter. Since he joined the COE, Mats has been much involved in chamber music concerts and particularly enjoys taking part in educational and outreach projects. He graduated with a soloists diploma from the Stockholm Royal College of Music in 1976 and continued his studies at the Liszt Academy of Music in Budapest. Mats has been a soloist with all the leading orchestras of Sweden, with conductors such as Rozhdestvensky, Myung-Whun Chung, Paavo Berglund and Leif Segerstam. His numerous solo recitals include solo pieces by JS Bach and Bartók's Solo Sonata. He was the leader of the Zetterqvist Quartet from 1974 to 2002 and the Zquartet until 2007. He was also leader of the Stockholm Radio Symphony Orchestra from 1989 to 1994. He was a member of Trio Mats, a piano trio with international reputation, alongside pianist Mats Widlund and cellist Mats Rondin. Mats has also appeared as a conductor with various chamber and symphony orchestras. He is a Professor of Chamber Music at Edsberg High School of Music in Stockholm and a member of the Stockholm Royal Academy of Music. He plays a 1768 Guaragnini violin.

Maria Gilicel

Romanian violinist Maria Gilicel is a Dasha Shenkman Scholar studying at the Royal College of Music studying for her Artist Diploma, where she also obtained her undergraduate and postgraduate degrees. She has performed at Wigmore Hall, Royal Festival Hall, Buckingham Palace, the Romanian Cultural Institute of London, Museo Sartorio di Trieste (Italy) and the National Auditorium of Madrid (Spain) amongst other venues. Maria has worked with Maxim Vengerov, Nicola Benedetti, Alina Ibragimova and Itzhak Rashkovsky amongst others. She took part in the BBC Symphony Orchestra Pathway Scheme and went on tour with the Chamber Orchestra of Europe as part of their Academy. Maria plays on a Giovanni Francesco Pressenda violin (Turin, 1843) and a James Tubbs bow kindly loaned from the RCM. She is part of the Tillett Trust Young Artists Platform and is kindly supported by the Talent Unlimited; she has also been awarded the Royal Philharmonic Society Emily Anderson Prize for soloists.

Duncan Commin

Duncan Commin graduated from the RCM as a student of Nathan Braude and Andriy Viytovych. During his time at the RCM he received additional guidance from Nobuko Imai, Maxim Rysanov, Tabea Zimmerman and Pinchas Zukerman. Duncan has performed chamber music with artists including Thomas Carroll, Frans Helmerson, Vasko Vassilev and Maxim Vengerov in venues throughout the UK and Europe. Duncan performed live on BBC Radio 3 as part of the BBC Proms launch in 2015. Since being co-principal viola of the National Youth Orchestra of Great Britain Duncan has gone on to play professionally with the John Wilson Orchestra, the Sinfonia of London and the Orchestra of the Royal Opera House. He is currently studying at the RCM for a Master's degree with Nathan Braude as a South Square Trust Award Holder.

Tamaki Sugimoto

Cellist Tamaki Sugimoto is a recipient of various prizes and performs extensively across the UK, Europe and Japan. Her recent concert venues include Wigmore Hall, Purcell Room, Barbican, Konzerthaus Berlin and Tokyo Bunka Kaikan. She has appeared with artists such as Yura Lee, David Quiggle, Julian Jacobson, Lisanne Soeterbroek and Leonid Gorokhov amongst others. Her recent engagements include working with the London Symphony Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, London Sinfonietta, Nagaokakyo Chamber Ensemble (Japan), Schleswig-Holstein Musik Festival Orchester (Germany), The International Holland Music Sessions (Holland), Festival Resonances Academy (Belgium) and London Contemporary Music Festival, which has been recorded for BBC Radio 3. Having previously graduated from the Yehudi Menuhin School and the Guildhall School of Music and Drama, she is currently studying with Melissa Phelps at the RCM as a Linbury Scholar. Tamaki is grateful to The Wolfson Trust and Help Musicians UK also for their generous support.

Juhee Yang

South Korean violinist Juhee Yang has performed at Wigmore, Cadogan, Queen Elizabeth and Royal Festival Halls, Watford Colosseum, St Paul's Cathedral and major concert halls in Seoul. Juhee won the Korea Festival Chamber Orchestra, CBS Music, Ceramic Palace Hall and Haneum competitions in Seoul amongst others and the Leaver's Award in honour of Arthur Felsenstein. She gave performances at the Leeds International Concert Season and the Annual Young Artist Concert in Seoul following an invitation to a concert tour in New Caledonia. Earlier this year, she performed the Sibelius Violin Concerto with the RCM Philharmonic under the baton of Maxim Vengerov, won the RCM Violin Competition and also became a Boise Foundation Scholar. Juhee was awarded a full scholarship at the Purcell School of Music aged nine. She then attended the Yewon School in Seoul before coming back to continue her studies in London with Itzhak Rashkovsky. Currently studying with Mark Messenger at the RCM as an RCM Scholar, she is grateful for the generous support of the Soiree d'Or Scholar Foundation, Kathleen Trust, Albert Cooper Trust and Talent Unlimited.

JunLin Wu

JunLin is currently studying for his Master of Performance at the RCM with Dmitri Alexeev with a Margaret Mount Scholar supported by the Steinway Scholarship. He was chosen to perform for China's First Lady Ms. Liyuan Peng during her visit to London in October 2015. JunLin received second prize from the Beethoven sonata piano competition and the first prize from the Chappell medal at the RCM during his second and third years of undergraduate study. During the summer in 2018, JunLin achieved the first prize of the In Musica Roma International piano competition in Italy. He also received first prize of the Jacques Samuel Piano competition in London and has successfully made his debut recital in Wigmore Hall as an award in March 2019.

Lena Segal

Lena Segal is an undergraduate student at the Royal College of Music studying with Itzhak Rashkovsky as an RCM Award Holder supported by the Henry Wood Trust. Lena is a former student at the Junior Royal Academy of Music, where she was awarded the Concerto Competition in her final year, playing the Prokofiev Violin Concerto no 2 with RAM's Symphony Orchestra. She has also been twice a finalist of the Royal Philharmonic Society Prize. Lena was the leader and co-leader of the National Youth Orchestra in 2017. She has played in masterclasses for Alina Ibragimova and Nicola Benedetti. Lena plays on a violin by Matteo Goffriller c.1700, loaned to her by the RCM.

Ana Molnar-Popa

Ana Molnar-Popa is an undergraduate student at the RCM, studying under the guidance of Mark Messenger and Radu Blidar as an RCM Scholar. She previously studied at the National College of Art in Timișoara, Romania with Maria Cleșiu and at the National University of Bucharest with Ioana and Gabriel Croitoru. Ana has won numerous prizes at national and Euroregional competitions and has appeared as a soloist twice with the Banatul Philharmonic Orchestra of Timișoara. She frequently took part in masterclasses with Yulia Berinskaya, Peter Herresthal, Eszter Haffner and Ilmar Gavilán amongst others. She has performed throughout Romania, Hungary, Germany, Serbia and the UK. Ana has been supported by the Albert Cooper Music Trust and is a Stanbridge Drake-Brockman Scholar supported by the RCM. Ana plays on a 1716 Andreas Giselberti violin kindly provided by the RCM.

Connie Pharoah

Connie is in her third year of studies at the RCM, where she is a Hilary Fabian Award Holder, studying with Andriy Viytovich, Bryony Gibson-Cornish and Gabrielle Lester. She performs as principal violist in many of the Royal College Orchestras and recently won the Viola Prize there. Recently, she attended the IMS Prussia Cove masterclasses under Thomas Riebl and was promptly invited to the IMS Open Chamber Music sessions that same year. Other memorable masterclasses have been with Lawrence Power, Maxim Rysanov, Avri Levitan, Antonello Farulli, Jennifer Stumm and Jerzy Kosmala. In March, Connie gave a successful recital to raise money for Sarcoma UK in which she raised £1400 and has plans to take the event further with a collaborative concert series.

Maxim Calver

British cellist Maxim Calver was a finalist in BBC Young Musician 2018. His performance with the City of Birmingham Symphony Orchestra at Symphony Hall, Birmingham was singled out for its 'emotional lyricism'. Maxim studies at the Royal College of Music where he is proud to be the Hargreaves and Ball Trust Scholar supported by a Herbert Howells and Thomas Fielden Scholarship. Maxim is grateful to have the support of the Young Classical Artists Trust in their aftercare scheme for BBC Young Musician finalists.

CHAMBER ORCHESTRA OF EUROPE: SCHUBERT SYMPHONY NO 9

Thursday 28 November, 6.15pm | Amaryllis Fleming Concert Hall

Mats Zetterqvist violin and director

Håkan Björkman trombone

RCM Chamber Orchestra

Schubert Symphony no 9 in C major D 944 'The Great'

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

ARTIST DIPLOMA SHOWCASE

Thursday 5 December, 7.30pm | Amaryllis Fleming Concert Hall

Ravel La Valse

Boccherini Cello Sonata in A major g 13

Ravel Miroirs

Zabel Faust Fantasie op 12

Janáček Sonata for violin and piano

Dutilleux Sonatine

R Schumann Adagio and allegro in A flat major op 70

Tickets free but required | RCM Box Office 020 7591 4314
www.rcm.ac.uk/events

**CHAMBER ORCHESTRA OF EUROPE:
SCHUBERT SYMPHONY NO 9**

Thursday 28 November 2019

6.15pm | Amaryllis Fleming Concert Hall

Members of the Chamber Orchestra of Europe:

Mats Zetterqvist violin and director

Håkan Björkman trombone

RCM Chamber Orchestra



**Chamber
Orchestra
of Europe**



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Members of the Chamber Orchestra of Europe:

Mats Zetterqvist violin and director

Håkan Björkman trombone

RCM Chamber Orchestra

Schubert Symphony no 9 in C major D 944 'The Great'
(1797–1828) *i Andante – Allegro, ma non troppo – Più moto*
 ii Andante con moto
 iii Scherzo: Allegro vivace – Trio
 iv Allegro vivace

The Chamber Orchestra of Europe has been acknowledged as 'the finest chamber orchestra in the world' (BBC) and consists of international soloists from all over Europe. Musicians from the COE visit the RCM to perform the final symphony by Franz Schubert, widely considered to be the most innovative of his pieces for orchestra.

Schubert Symphony no 9 in C major D 944 'The Great'

Schubert's great C major symphony was first published nearly 15 years after its conception. None other than Robert Schumann claimed to have pulled the work from its slumber in 'dust and darkness' at the house of the composer's brother, Ferdinand. Schumann described the symphony in his *Neue Zeitschrift für Musik* to be of 'heavenly length, like a novel in four volumes by Jean Paul.' 'It can never end,' he continued, 'and for the best reason: because it will engage the listener for a long time after its hearing.' Whether the first complete performance in Leipzig in 1839 also came on Schumann's initiative – as is generally assumed – remains difficult to ascertain, but contemporary correspondence certainly discussed the work's unusual scale and excruciatingly difficult execution, making it quite possible that a full Viennese performance had not come to fruition. Schumann's image of 'dust and darkness', however, was certainly a Romanticised view: a score of the work had been in the museum of the Gesellschaft der Musikfreunde in Vienna since the late 1820s, and a performance had clearly been intended.

Perhaps the Viennese problem with this symphony lay partly in the difficulty musicians and conductors had in perceiving Schubert as a symphonist. Schubert was celebrated and revered as a composer of chamber music, and his songs in particular were of an intricate intimacy that turned each of them in the eyes and ears of his Viennese listeners into a looking glass onto a magical world that was otherwise hidden from view. It was this link to the world of enchantment that audiences would eventually come to love in this symphony, but the link – as Schumann predicted – proved difficult to grasp upon one hearing.

The symphony certainly differed greatly from Schubert's earlier ones; it arose as the culmination of nearly seven years of him struggling to find a new path for the genre, attempting to turn away from the heritage of Haydn and Mozart, and beyond Rossinian operatic style, yet not into the direction of Beethoven's symphonic writing. Schubert's attempts yielded four incomplete works, before he eventually created this work with its iconic opening horn call – reminiscent, perhaps, of the sounds of the Upper Austrian countryside – with its expansiveness in form, harmonic exploration and orchestration, and with its combination of worldly joie de vivre and magical premonitions. Schumann forestalled any analysis of the work, declaring this as a reduction of its meaning. Yet, he could not withhold his impression of the second movement that 'speaks to us in such moving voices, as if of a different world. It seems as if a heavenly guest is tiptoeing through the orchestra.'

Chamber Orchestra of Europe in Residence

This week musicians from the Chamber Orchestra of Europe (COE) have taken up residency at the RCM to share their experience and expertise with RCM students. The residency includes masterclasses, rehearsals and this evening's performance.

Some of our most talented musicians also had the opportunity to audition for the COE's 'On Tour Education Programme'. Successful RCM musicians will be invited to join a four to five day tour to experience life on the road with the orchestra, receive lessons from the COE principals, take part in chamber music sessions with COE musicians, observe rehearsals and attend concerts. COE musicians integrate students into orchestra touring life as much as possible and give them the opportunity to get to know musicians from all across Europe. The on tour experience enables students to gain invaluable insight into the inner workings of the COE.

Due to unforeseen circumstances Romain Guyot, principal clarinet of the COE, was unable to take part in this residency. The RCM is very grateful to Marie Lloyd, clarinettist with the COE, for coaching RCM musicians this week.

Mats Zetterqvist

Mats Zetterqvist was principal second violin of the Chamber Orchestra of Europe from 2009 to 2017 and has remained an associate member. He joined the COE as guest leader in 1994 with conductors such as Boulez, Pretres, Chung and Fischer. In 2009 and 2010, he led the Orchestra for two projects with pianist Pierre-Laurent Aimard in Tanglewood and New York's Lincoln Center, USA, in performances of works by Bach, Mozart, Ligeti and Carter. Since he joined the COE, Mats has been much involved in chamber music concerts and particularly enjoys taking part in educational and outreach projects. He graduated with a soloists diploma from the Stockholm Royal College of Music in 1976 and continued his studies at the Liszt Academy of Music in Budapest. Mats has been a soloist with all the leading orchestras of Sweden, with conductors such as Rozhdestvensky, Myung-Whun Chung, Paavo Berglund and Leif Segerstam. His numerous solo recitals include solo pieces by JS Bach and Bartók's Solo Sonata. He was the leader of the Zetterqvist Quartet from 1974 to 2002 and the Zquartet until 2007. He was also leader of the Stockholm Radio Symphony Orchestra from 1989 to 1994. He was a member of Trio Mats, a piano trio with international reputation, alongside pianist Mats Widlund and cellist Mats Rondin. Mats has also appeared as a conductor with various chamber and symphony orchestras. He is a Professor of Chamber Music at Edsberg High School of Music in Stockholm and a member of the Stockholm Royal Academy of Music. He plays a 1768 Guadagnini violin.

Håkan Björkman

Håkan Björkman started playing with the Chamber Orchestra of Europe in 1998 as principal trombone. Besides his involvement in the COE, Håkan has been principal trombonist of the Swedish Radio Symphony Orchestra since 2010 and held the same position in the Stockholm Symphonic Wind Band (1993–1996) and in the Royal Swedish Opera (1996–2010). Håkan is a keen chamber musician and has played with Christian Lindberg's quartet Trombone Unit 2000, the Stockholm Sinfonietta and the Stockholm Brass Band. Håkan studied at Stockholm's Royal Academy of Music where he was taught by Sven-Erik Eriksson. He graduated with a medalist solo diploma and, through scholarships, studied in the USA with Joe Alessi, Per Brevig and Mark Lawrence. As a soloist, Håkan has performed in Sweden, Finland, Norway, the UK, USA, Spain, Austria, Germany, Belgium and Holland together with orchestras including the Royal Swedish Orchestra, Royal Stockholm Philharmonic, Stockholm Sinfonietta, Nordic Chamber Orchestra, Tromsø Chamber Orchestra and Stockholm Symphonic Wind Orchestra. Håkan was invited to perform with the World Trombone Quartet in New York on the ITF 2016. Håkan currently teaches at MDH Music Academy and the Royal Academy of Music in Stockholm. He released his second solo album, *Selections* in 2014. The Swedish composer Sven-David Sandström was commissioned by the Swedish Radio to compose a trombone concerto for Håkan which was premiered during the 2018/19 season. Håkan is a Yamaha performing artist and has developed his own model and mouthpieces.

Chamber Orchestra of Europe

The Chamber Orchestra of Europe (COE) was founded in 1981 by a group of young musicians who became acquainted as part of the European Community Youth Orchestra (now EUYO). There are now about 60 members of the COE, who pursue parallel careers as principals or section leaders of nationally-based orchestras, as eminent chamber musicians, and as tutors of music.

From the start, the COE's identity was shaped by its partnerships with leading conductors and soloists. It was Claudio Abbado above all who served as an important mentor in the early years. He led the COE in staged works such as Rossini's *Il viaggio a Reims* and Mozart's *Le nozze di Figaro* and conducted numerous concerts featuring works by Schubert and Brahms. Nikolaus Harnoncourt also had a major influence on the development of the COE through his performances and recordings of all of the Beethoven symphonies and opera productions at the Salzburg Festival.

Currently the Orchestra works closely with Sir András Schiff and Yannick Nézet-Séguin, who are both Honorary Members. The 2019/20 season sees the COE perform with Emanuel Ax, Lisa Batiashvili, Joshua Bell, Rudolf Buchbinder, Renaud Capuçon, Alan Gilbert, Daniel Harding, François Leleux, Jan Lisiecki, Andrew Manze, Francesco Piemontesi, Matthias Pintscher, Izabella Simon, Denés Varjon, Yuja Wang and Joshua Weilerstein.

The COE has strong links with many of the major festivals and concert halls in Europe including the Cologne Philharmonie, the Philharmonie Luxembourg, Paris Philharmonie, the Concertgebouw in Amsterdam, and the Alte Oper in Frankfurt. In partnership with the Kronberg Academy, the COE will become the first-ever orchestra-in-residence at the future Casals Forum in Kronberg from 2021.

The COE's recordings have won numerous international prizes, including two Grammys and three Gramophone Record of the Year Awards. Their most recent releases includes *Visions of Prokofiev* with Lisa Batiashvili which won an Opus Klassik.

In 2009, the COE Academy was created in order to give a select group of exceptional students the chance to study with the principal players of COE and, to give the students the opportunity to travel 'on tour' with the orchestra.

The COE is a private orchestra which receives invaluable financial support from The Gatsby Charitable Foundation and a further number of Friends including Dasha Shenkman, Sir Siegmund Warburg's Voluntary Settlement, the Rupert Hughes Will Trust, the Underwood Trust, the 35th Anniversary Friends and American Friends.

RCM Chamber Orchestra

The Royal College of Music orchestras play with conductors and musicians of the highest international stature, and are frequently invited to perform in prestigious venues across London and the south of England. The orchestras also perform regularly at their home in South Kensington, and concerts are broadcast live to an international audience via the RCM website. The RCM enjoys close relationships with some of the world's most celebrated conductors, including Bernard Haitink, Vladimir Jurowski, Vladimir Ashkenazy, Jac van Steen and Nicholas Collon. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Violin I

Mats Zetterqvist (COE)

Maja Horvat

Charlie Westhoff

Richard Thomas

Juhee Yang

Ismael Jarmouni

Liam Keneally

Seda Margarjan

Mina Haghbini

Mei Fujisato

Ugo Clement

Violin II

Clara Garde

Alvin Chan

Eliza Scott

Andre Kaufmann

Elif Cansever

Cristian Anton

Jane Cho

Tom Grundy

Karolina Sutt

Sophie Leung

Alex Collins

Viola

Duncan Commin

Connie Pharoah

Kinga Wojdalska

Georgie Davis

Ana Dunne Sequi

Nakyung Park

Tiffany Cheng

José Freitas

Cello

Silvestrs Kalnins

Nina Kiva

Abigail Lorimier

Samuel Ng

Eddie Pogossian

Kieran Carter

Bass

Jon Mendiguchia

Evangeline Tang

Daniel Tancredi

Danny Cleave

Flute

Ruth Harrison

Issy Haley-Porteous

Oboe

Polly Bartlett

Layla Baratto

Clarinet

Liam Forster

Anna Webster

Bassoon

Alison Wormell

Brynn Kee

Horn

Joel Ashford

Emma Edwards

Lawrence Plant

Trumpet

Elliot Phelps

Nicholas Mott

Trombone

Håkan Björkman (COE)

Alistair Welsh

Ed Curtis (bass)

Timpani

Adam Cracknell

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following COE orchestral coaches:

Mats Zetterqvist (tutti strings)

Marie Lloyd (woodwind)

Håkan Björkman (brass)

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RCM BRASS ENSEMBLE

Friday 29 November 2019, 7.30pm | Amaryllis Fleming Concert Hall

Nigel Black director

Håkan Björkman conductor

RCM Brass Ensemble

Rimsky-Korsakov (arr Eric Crees) Cortège from *Mlada*

Kerry Turner Farewell To Red Castle

Brahms (arr Eric Crees) Variations on a Theme by Haydn

Verdi March from Aida

Steven Verhelst 6.35

Ravel (arr Roger Harvey) Bolero

John Stevens Power

Arcadelt Ave Maria

John Stevens Music 4 Tubas

RCM brass players take to the stage to present a rousing programme of varied works arranged for brass ensembles.

Conducted by Nigel Black and Håkan Björkman, the programme includes an innovative arrangement of Ravel's *Bolero* and Prokofiev's Steven Verhelst's work for trombone choir.

Tickets £5: RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



RCM AT ST MARY ABBOTS
Friday 29 November, 1.05pm

RCM AT ST MARY ABBOTS

Friday 29 November, 1.05pm

Welcome to today's lunchtime concert at St Mary Abbots where students from the strings and keyboard faculty perform two piano trio works by Beethoven.

Beethoven (1770–1827)	Piano Trio in E flat major op 70 no 2 <i>i Poco sostenuto – Allegro, ma non troppo</i> <i>ii Allegretto</i> <i>iii Allegretto ma non troppo</i> <i>iv Finale. Allegro</i>	31'
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Aleksandra Bednarczyk violin MPerf1 | **Adam Mazurek** cello MPerf1
Joanna Kacperek piano MMus1

* * *

Beethoven (1770–1827)	Piano Trio in B flat major 'Archduke' op 97 <i>i Allegro moderato</i> <i>ii Scherzo. Allegro</i>	20'
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Juhee Yang violin MPerf1 | **Tamaki Sugimoto** cello MPerf2 | **JunLin Wu** piano MPerf1

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Aleksandra Bednarczyk

Aleksandra Bednarczyk graduated from Frederic Chopin University of Music where she studied violin with Magdalena Szczepanowska and Jan Stanienda. She is currently studying at the Royal College of Music with Mark Messenger as a RCM Scholar. Aleksandra has participated in numerous masterclasses and has been tutored by Olivier Charlier, Viviane Hagner, Rainer Honeck and Szymon Krzeszowiec. She has worked on chamber music repertoire with musicians including Alexander Gebert, Katarzyna Budnik, José Gallardo, Evan Rothstein, Piotr Tarcholik, Jakub Jakowicz and Staffan Scheja. Aleksandra has performed in Asia and Europe in venues including Shanghai Concert Hall, Cracow Philharmonic, NFM in Wrocław, Lutosławski Concert Hall in Warsaw, Warsaw Philharmonic and Książ Castle. In June 2018 she gave a performance of Shostakovich's Piano Trio no 2 in the concert hall of the National Forum of Music in Wrocław with cellist Krystyna Wiśniewska and pianist Piotr Loranc.

Adam Mazurek

Born into a family of musicians, Adam Mazurek began to study the cello with his father aged six, and won his first international competition at the age of 12. He previously won the Grand Prix at Dezyderiusz Danczowski's National Cello Competition. In 2018 Adam graduated from the Fryderyk Chopin University of Music in Warsaw where he studied under the guidance of Tomasz Strahl. He is the concertmaster of the Chopin University Chamber Orchestra and a member of Polish Soloists Chamber Orchestra. Adam is currently studying at the Royal College of Music for a Masters of Performance with Alexander Chaushian, where he is an RCM Award Holder supported by the Leverhulme Arts Scholarship. He also works as the assistant of Tomasz Strahl at Fryderyk Chopin University of Music in Warsaw.

Joanna Kacperek

Joanna Kacperek has performed in major international concert halls. As a soloist, she has performed with the Symphony Orchestra of the National Philharmonic in Warsaw, State Academic Symphony Orchestra in Moscow and Lviv Virtuosos Chamber Orchestra. Joanna is currently studying at the Royal College of Music under the tutelage of Norma Fisher, as the recipient of the C Bechstein Scholarship and The Zetland Foundation Scholarship. Joanna has won international piano competitions in Szafarnia (Chopin), Pilsen (Smetana), Paris (Magin). She was also awarded a special prize at the International Edvard Grieg Piano Competition in Bergen (2016). In 2017, together with violinist Roksana Kwaśnikowska, Joanna won the International Beethoven Chamber Music Competition, organised by The Krzysztof Penderecki European Music Centre, Internationale Beethoven Gesellschaft and The Ludwig van Beethoven Association.

Juhee Yang

Juhee Yang has performed at Wigmore, Cadogan, Queen Elizabeth and Royal Festival halls, Watford Colosseum, St Paul's Cathedral and major concert halls in Seoul. Juhee won the Korea Festival Chamber Orchestra, Ceramic Palace Hall and Haneum competitions in Seoul amongst others and the Leaver's Award in honour of Arthur Felsenstein. She has performed at the Leeds International Concert Season and the Annual Young Artist Concert in Seoul following an invitation to a concert tour in New Caledonia. Earlier this year, she performed the Sibelius Violin Concerto with the RCM Philharmonic under the baton of Maxim Vengerov and won the RCM Violin Competition. Juhee was awarded a full scholarship at the Purcell School of Music aged nine. Currently studying with Mark Messenger at the RCM as an RCM Scholar, she is grateful for the generous support of the Soiree d'Or Scholar Foundation, Kathleen Trust, Albert Cooper Trust and Talent Unlimited.

Tamaki Sugimoto

Cellist Tamaki Sugimoto is a recipient of various prizes and performs extensively across the UK, Europe and Japan. Her recent concert venues include Wigmore Hall, Purcell Room, Barbican, Konzerthaus Berlin and Tokyo Bunka Kaikan. She has appeared with artists such as Yura Lee, David Quiggle, Julian Jacobson, Lisanne Soeterbroek and Leonid Gorokhov amongst others. Her recent engagements include working with the London Symphony Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, London Sinfonietta, Nagaokakyo Chamber Ensemble (Japan), Schleswig-Holstein Musik Festival Orchester (Germany), The International Holland Music Sessions (Holland), Festival Resonances Academy (Belgium) and London Contemporary Music Festival, which has been recorded for BBC Radio 3. Having previously graduated from the Yehudi Menuhin School and the Guildhall School of Music and Drama, she is currently studying with Melissa Phelps at the RCM as a Linbury Scholar. Tamaki is grateful to The Wolfson Trust and Help Musicians UK also for their generous support.

JunLin Wu

JunLin is studying for his Masters of Performance at the RCM with Dmitri Alexeev with a Margaret Mount Scholar supported by the Steinway Scholarship. He was chosen to perform for China's First Lady Liyuan Peng during her visit to London in October 2015. JunLin received second prize from the Beethoven Sonata Piano Competition and first prize from the Chappell Medal at the RCM during his second and third years of undergraduate study. During the summer of 2018, JunLin achieved first prize in the In Musica Roma International Piano Competition in Italy. He also received first prize at the Jacques Samuel Pianos Competition in London and subsequently made his debut recital in Wigmore Hall in March 2019.

The next Saint Mary Abbots concert will be on Friday 6 December featuring works by Mozart and Schubert.

LUNCHTIME RECITAL WITH
NICHOLAS RUSSONIELLO

Friday 29 November 2019, 1.05pm

West Parry Room

NICHOLAS RUSSONIELLO

Nick Russoniello, one of Australia's most dynamic young artists, enjoys an exciting and varied performance career both in Australia and abroad. Nick has been the recipient of a number of major awards including the ABC Symphony Australia Young Performer of the Year Award and the Fine Music Kruger Scholarship. Nick has appeared as a soloist with the Adelaide, Canberra, Queensland, Melbourne and Sydney Symphony Orchestras.

Nick appears as a guest musician with Australia's leading ensembles, these include the Sydney Symphony Orchestra, Australian World Orchestra, Australian Opera and Ballet Orchestra, Acacia Quartet, Omega Ensemble, and Sydney Camerata. He is a sought-after chamber musician and performs regularly as a member of Continuum Sax, Duo Histoire and the Golden Age Quartet.

Alongside his performance achievements Nick's original compositions for saxophone have been performed internationally, including at the recent world saxophone congress in Zagreb, Croatia. In 2019 Nick composed a new original film score to Charlie Chaplin's *The Immigrant* and will be recording his third studio album. Nick will also be presenting his original music at the Royal College of Music (London), Royal Northern College of Music (Manchester) and is undertaking a composition residency at Strasbourg Conservatoire (France). Nick is currently a doctoral candidate at the University of Sydney and is a Yamaha Australia artist, D'addario Woodwind artist and an associate artist of The Australian Music Centre.

LUNCHTIME RECITAL WITH NICHOLAS RUSSONIELLO

Friday 29 November, 1.05pm | West Parry Room

N Russoniello

Bepopped Loops

* * *

N Williams

'Centres' from *Webs*

* * *

N Russoniello

Multi Loops

* * *

K Abbot

Egyptian Wish

* * *

N Russoniello

After Silent Loops

* * *

N Russoniello

Pocket Loops



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Programme details correct at time of going to print.



RCM BRASS ENSEMBLE

Friday 29 November 2019

7.30pm | Amaryllis Fleming Concert Hall

Nigel Black director

Håkan Björkman conductor

RCM Brass Ensemble

RCM BRASS ENSEMBLE

Friday 29 November 2019, 7.30pm | Amaryllis Fleming Concert Hall

Nigel Black director

Håkan Björkman conductor*

RCM Brass Ensemble

Rimsky-Korsakov (arr Eric Crees) Cortège from *Mlada** (8')
(1844–1908)

RCM Brass Ensemble

Kerry Turner Farewell to Red Castle (8')
(b 1960)

Horn Ensemble

Brahms (arr Eric Crees) Variations on a Theme by Haydn (20')
(1833–1897)

RCM Brass Ensemble

INTERVAL

Verdi March from *Aida* (5')
(1813–1901)

Trumpet Ensemble

Steven Verhelst 6.35* (10')
(b 1981)

Trombone Choir

John Stevens (b 1951)	Power	(2')
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Arcadelt (c 1507–1568)	Ave Maria	(3')
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John Stevens	Music 4 Tubas <i>iii Rock</i>	(3')
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Tuba Quartet

Ravel (arr Roger Harvey) (1875–1937)	Bolero*	(10')
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RCM Brass Ensemble



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Nigel Black

Nigel Black is Principal Horn of the Philharmonia Orchestra and Head of the Brass Faculty at the Royal College of Music. In 1979, and after just two years of study at the Royal College of Music, he was appointed Principal Horn of La Scala, Milan at the age of 19. Nigel was subsequently a member the Chamber Orchestra of Europe (founder member and first Principal Horn), Royal Philharmonic Orchestra and London Philharmonic Orchestra before joining the Philharmonia in 1991. In addition to hundreds of recordings with the Philharmonia his solo recording credits include a recital disc with Vladimir Ashkenazy *Corno Cantabile* (Octavia Exton Records), Schumann's *Konzertstück* with the Philharmonia Orchestra (Deutsche Grammophon) and *The London Horn Sound* (Cala Records). Nigel has also been in demand as a studio player for over 30 years and can be heard on numerous albums and several hundred film scores including every Bond film since *Goldeneye*, *Lord of the Rings* and the entire *Harry Potter* series.

Håkan Björkman

Håkan Björkman started playing with the Chamber Orchestra of Europe in 1998 as principal trombone. Besides his involvement in the COE, Håkan has been principal trombonist of the Swedish Radio Symphony Orchestra since 2010 and held the same position in the Stockholm Symphonic Wind Band (1993–1996) and in the Royal Swedish Opera (1996–2010). Håkan is a keen chamber musician and has played with Christian Lindberg's quartet Trombone Unit 2000, the Stockholm Sinfonietta and the Stockholm Brass Band. Håkan studied at Stockholm's Royal Academy of Music where he was taught by Sven-Erik Eriksson. He graduated with a medalist solo diploma and, through scholarships, studied in the USA with Joe Alessi, Per Brevig and Mark Lawrence. As a soloist, Håkan has performed in Sweden, Finland, Norway, the UK, USA, Spain, Austria, Germany, Belgium and Holland together with orchestras including the Royal Swedish Orchestra, Royal Stockholm Philharmonic, Stockholm Sinfonietta, Nordic Chamber Orchestra, Tromsø Chamber Orchestra and Stockholm Symphonic Wind Orchestra. Håkan was invited to perform with the World Trombone Quartet in New York on the ITF 2016. Håkan currently teaches at MDH Music Academy and the Royal Academy of Music in Stockholm. He released his second solo album, *Selections* in 2014. The Swedish composer Sven-David Sandström was commissioned by the Swedish Radio to compose a trombone concerto for Håkan which was premiered during the 2018/19 season. Håkan is a Yamaha performing artist and has developed his own model and mouthpieces.

RCM Brass Ensembles

The RCM Brass Ensembles perform a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The groups consist of musicians from all years at the College.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

RCM Brass Ensemble

Horn

Jack Pilcher May
Kristina Yumerska
Henry Wright
Louise Sullivan

Trumpet

Christopher Bowman (pic)
Joe Skypala (pic)
Max Thomson
Ruby Orlowska
Mia Plummer
Amy Ronson (flugel)
Ucheena Cohen-Shah
Nick Walker
Katie Bannister

Trombone

Merin Rhyd
James Parkinson
Thomas Williams (bass)

Euphonium

Will Roberts

Tuba

Alexander Miller
Lewis Chinn

Timpani

Tobias Engelbrektsson

Percussion

Dan Floyd
Will Rowling
Gregor Thomson

Horn Ensemble

Henry Wright
Jack Pilcher May
Joel Ashford
Kristina Yumerska
Louise Sullivan
Alexander Boukikov
Danae Eggen
Emma Edwards

Trumpet Ensemble

Katie Bannister
Calum Blair
Emily Bristow
Gong Chen
Ucheena Cohen-Shah
Rebecca Goodwin
Duncan Hughes
Henry Morley
Ruby Orlowska
Mia Plummer
Amy Ronson
Greg Rose
Ellena Teal
Max Thompson
Tom Toledo-Brown

Trombone Choir

Merin Rhyd
Will Roberts
Gemma Riley
Natasha Strange
Eddie Curtis
Thomas Williams
David Anton
William Barnes-McCallum
Dominic Clarke
Edward Fletcher
Pau Hernandez-
Santamaria
Nick Kent
Henry Newton
James Parkinson
Sam Toth
Daniel Picó Villalgordo
Alistair Welsh

Tuba Quartet

Connor Gingell
Lewis Chinn
Nathan Mansell
Lucas Boylan

Personnel correct at the
time of going to print.

*Italics denote section
principals.*

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

If you would like to find out more about the Campaign and ways to support please contact:

Development and Alumni Engagement
+44 (0)20 7591 4353
moremusicappeal@rcm.ac.uk
www.rcm.ac.uk/moremusic

Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon



PERCUSSION SHOWCASE

Tuesday 10 December 2019, 6.15pm | Amaryllis Fleming Concert Hall

PERC'M

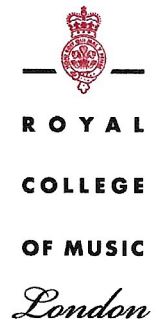
Programme to include:

Steve Reich Mallet Quartet

Join us in the Amaryllis Fleming Concert Hall for a fun-packed evening of good vibrations as we showcase the full breadth of RCM's percussive talents with an electric programme of music, featuring show-stopping performances from RCM's brilliant PERC'M quartet.

Steve Reich's *Mallet Quartet* is just one concert highlight – a fusion of rhythm and resonance for marimba and vibraphone with a distinctly jazzy feel.

Tickets: £5 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



Junior Department
Contemporary Concert

Saturday 30 November 2019, 5.15pm, Recital Hall

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Jack Marley	Snap	3'
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Jordan Ashman, Toril Azzalini-Machecler, Stephen Brown, Kai Cooper,
Dara Daneshvar, George Garnet, Isaac Harari *percussion*

Alec Thurbin	Southampton Winds	3'
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Magdalene Ratcliffe *flute* Molly Sellors *oboe* Kian Pourkarimi *clarinet*
Anna Le Hurray *horn* Aidan Campbell *bassoon*

Aurelia Walker	Pastoral Song	3.5'
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Juliet Gray *flute* Antonia Holloway *oboe* Jamie Salters *clarinet*
Sarah Pennington *horn* Fleur Owen *bassoon*

Vincent Ji	The Battle Cry	3'
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Catherine Abela, Priya Abularach *violin* Anabel Marshall *viola* Souny Park *cello*

Sophia Mambery	Solid, Liquid	4'
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Charlotte Swainston, Jemima Price *violin* Florence Buckley *viola* Marcus Laver *cello*

Rosemary Ball	Réveries	3'
Alex Buckley <i>piano</i> Kevin Zheng <i>cello</i>		
Alice Knight	Catkin	5'
Rosemary Ball, Jasmine Brown, Jack Marley, Kian Pourkarami <i>saxophone</i>		
Richart Van Zyl	Autumn Musings	2.5'
Isabella Nunn <i>flute</i> Tuna Dyonmez <i>piano</i>		
Matthew Oxtoby	Zweilutschinen	4'
Brooklyn Fu, Jasmine Chatwin <i>violin</i>		
Alex Pylypenko	Con Forza	2.5'
Alex Pylypenko <i>oboe</i> Matthew Oxtoby <i>piano</i>		

With many thanks to our wonderful composition teachers:
Bushra El-Turk, Russell Hepplewhite, Jonathan Pitkin & Simon Speare

Thanks also to the following ensemble tutors
Pal Banda, Helen Barker, Pierre Frapier, Jessie Grimes,
Sarah Markham and Cameron Sinclair

Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS
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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* John Mitchell *Performance Manager*
Simon Speare *Head of Composition*

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Maria Tarasewicz *piano*

Saturday 30 November 2019, 3pm
West Parry Room

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Performers' Platform is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- 3.00 Rosanna Rowe *viola*
Glazunow Elegie op44
- 3.10
- 3.20 Haru Ogiwara *cello* (pupil of Pal Banda)
György Ligeti Cello Sonata
- 3.30 Tatiana Fraser *piano* (pupil of Claudia Schurr)
Chopin Waltz in A flat op 34 no 1
- 3.40 Piano Trio (Christine Stevenson *tutor*)
Ivan Yurchenko *piano* Chloe Zhou *violin* Alina Chung-Halpern *cello*
Hummel Piano Trio in G op65 i *Allegro con spirito*
- 3.50 Mariya Vasilyeva *piano* (pupil of Katya Lebedeva)
Ginastera Argentinian Dances op2
i *Danza del viejo boyero* ii *Danza de la moza donosa*

- 4.00 Piano Trio (Christine Stevenson *tutor*)
Monet Kaneko *piano* Ana Neves *violin* Anna Leary *cello*
Beethoven Trio in B Flat op11 i *Allegro con brio*
- 4.10 Tune Dyonmez *piano* (pupil of Katya Lebedeva)
Rachmaninov Prelude in G sharp minor op23 no 5
Chopin Berceuse op57
- 4.20 Horace Choi *bassoon* (pupil of Alexandra Callanan)
Pierre Solo de Concert
- 4.30 Isabell Karlsson *violin* (pupil of Ani Schnarch)
Bach Partita no2 BWV1004 iii *Sarabande*
- 4.40 Piano Duo (Emma Covill *tutor*)
Sophia Yang, Jason Pan
Leslie Fly A Trio of Duets i *May Day Revel* ii *Chinese Dance* iii *Fiesta*
- 4.50



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Miranda Francis *Head of Junior Programmes*
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Gill Redfern *Administrator*
John Mitchell *Performance Manager*



Junior Department Sinfonia Concert

Robert Hodge *conductor*

Saturday 30 November 2019, 11.30am
Amaryllis Fleming Concert Hall

John Williams (b. 1932)

A Child's Tale: Suite from the The BFG

7.5'

Dvorak (1841-1904)

Scherzo Capriccioso in D Flat op66

12'



Robert Hodge is a conductor known for his considerable skill, clarity of technique and good rapport with musicians. He devises exciting programmes that are enjoyable and challenging for players and audiences. In the last few seasons Robert has developed a special relationship with Malta Philharmonic Orchestra, conducting them at venues across the island, and he is delighted to return in the 19/20 season to work with the orchestra again. He also recently made his debut working for the BBC National Orchestra of Wales, conducting a side-by-side workshop in Swansea. Robert has been the Musical Director of the City of Cambridge Symphony Orchestra since 2012 and in May 2020 he will reach a total of 50 concerts with them. As part of another wonderful six-concert season at West Road Concert Hall, Robert is excited to mark this milestone with a performance of Strauss' monumental tone poem, An Alpine Symphony. Robert is also Musical Director of Aylesbury Symphony Orchestra, and he is looking forward to his first season with Essex Symphony Orchestra, alongside a guest appearance with Finchley Symphony Orchestra.

The 19/20 season sees the 75th Anniversary of Stoneleigh Youth Orchestra (SYO) and Robert is delighted to celebrate with them, with concerts at Cadogan Hall and the Queen Elizabeth Hall, and an ambitious celebratory programme of music and star soloists. Recently SYO have enjoyed success performing in the NFM Proms at the Royal Albert Hall, and a broadcast on BBC Radio 3 as part of the Making Music 'Adopt a Composer' scheme. SYO tour extensively, and under his guidance have developed a wonderful exchange partnership with Malta Youth Orchestra. Alongside SYO, Robert is Regional Director of Music for the National Children's Orchestras of Great Britain, and Conductor in Residence at St Albans High School. He also works at the Royal College of Music Junior Department where he conducts the Sinfonia, and he enjoys working with organisations including Malta Youth Orchestra, Yorchestra, Oasby Music Group, and Benslow Music. He is increasingly busy as a teacher of conducting technique. Robert is responsible for all of the conducting classes at the RCMJD, and he teaches on the Masters Programme at the Royal College of Music (RCM), delivering a unit entitled 'The Conductor as Educator'. He has also given workshops and training in ensemble conducting technique for a number of schools and music services.

Born in Pembrokeshire, Robert studied at Royal Holloway, University of London before winning a scholarship, funded by the H R Taylor Trust, to the RCM where his conducting teachers were Peter Stark and Robin O'Neill. At the RCM he prepared the orchestras and acted as assistant to conductors including Lorin Maazel, Bernard Haitink and Vladimir Ashkenazy. In 2011 Robert was a member of the European Union Youth Orchestra, playing orchestral piano and celeste for their European tour. For three years Robert was Musical Director of Nonesuch Orchestra. He has toured the UK with aerial theatre company Ockham's Razor, directing choirs for their critically acclaimed production, Not Until We Are Lost. In past seasons, he has conducted Oxford University Orchestra, King's College London Symphony Orchestra, Suffolk Sinfonia, Havant Symphony Orchestra, Kingston Philharmonia, Farnborough Symphony Orchestra, the Yorchestra Holiday Courses, the National Youth Orchestra of Great Britain and Tallis Chamber Orchestra.

Violin I

Gabriella Bavetta
Natalie Bhak
Diane Comon
Ignacy Stefanowicz
Alexandra Keeley
Elsa Rapisarda
Jemima Price
Chloe Prins
Anabel Hannay
Katie Keen
Clio Harwood
Isabell Karlsson
Richart Van Zyl
Nathaniel Johnny
Luke Boulton

Violin II

Flora Clapham
Amber Sun
Seoyun Choi
Ella Gao
Jasmine Adams
Magnolia Min
Katarina Calic
Haolin Zhao
Helena Gascoyne
Moxuan Liu
Vivek Ramanan
Lachlan Edwards
Mayle Velasco
Lily Sebanakitta
John Pedersen
Ivan Yurchenko

Viola

Anneka Vetter
Sassan Bhanji
Annabel Marshall
Inga de Vegvar
Han Kim
Azumi Ishikawa
Kathleen Archbold

Cello

Haru Ogiwara
Megan Clarke
Max Brambley

Cello cont ...

Lilah Forde
Riya Hamie
Gabriela Zailer-Fletcher
Jenson Wong
Daniel Jurado Hoshino
Sebastian Williams
Ola Kiezun
Madeleine Murray
Alina Chung-Halpern

Double Bass

Ashlyn Chew
Colin Kang
Davide Scafarto
Lukas Hall
Theodore Moran
Wylan Man
Daniel Harrod

Flute

Isabel Nunn
Safina Baker
Amelie Sainsbury
Diego J-Hoshino

Piccolo

Juliet Gray

Oboe

Niamh Connellan
Emilia Gahan
Isabella Mackie
Thomas Warner

Cor Anglais

Tom Kirby

Clarinet

Gisela Chung Halpern
Phoenix Mombru
Amalia Beeko
Alexander Buckley
Ellie Saipe

Bass Clarinet

Jamie Salters

Bassoon

Catherine Abela
Annabella May-Francis

Horn

Anna le Huray
Ro Frederick
Noah Hall
Brendan Connellan

Trumpet

Sophie Schofield
Lucy Butlin
Livvia Bayley
Eleanor McKenzie-Jones
Bronwen Roberts

Trombone

Isaac Scheer
Anna Kennon
Belinda Mendez Da
Costa
Jonathan Lovatt

Tuba

Emily Mason

Timpani & Percussion

Jordan Ashman
George Garnett
Dara Daneshvar

Harp

Alice Boyle
Ailish Young

Orchestra Tutors

Cynthia Fleming *Violin*
Karen Bradley *Viola*
Miriam Lowbury *Cello*
Vera Pereira *Double Bass*
Douglas Mitchell *Woodwind*
Philip Box *Horn*
Richard Ward *Brass*
Chris Terian *Percussion*
Cecilia Sultana de Maria *harp*

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Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator*
John Mitchell *Performance Manager*



Junior Department
Symphony and Chamber Orchestras Concert

7pm, Saturday 30 November 2019
Amaryllis Fleming Concert Hall, RCM

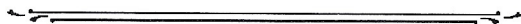
Welcome to this evening's concert at the RCM Junior Department (RCMJD). By the end of this term RCMJD students will have enjoyed a wide range of performance opportunities including twelve performances at the Royal Albert Hall. On Tuesday 17 December the Chamber Choir and Brass Dectet present their annual Carols for Shoppers service at St James's Piccadilly and the Autumn Term concludes next Saturday with a Soloists Concert at 11am in the Recital Hall and the End of Term Concert at 2.30pm in the Concert Hall.

Since its inception the RCMJD has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians that can meet the ever changing demands of the profession. This academic year over £200,000 of bursary support has been accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, Leverhulme Trust, Wolfson Foundation, H R Taylor Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Sascha Lasserson Memorial Trust, Abinger Hammer Award, Granger Award, Dorothy L Sayers Society, AYM, Humphrey Searle and Universal for their generous support.

This evening's performance is dedicated to the memory of Dr Philip Cannon, composer, RCM Professor and former conductor of the RCMJD Symphony Orchestra.

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Nielsen (1865-1931)	Prelude to Act II of Saul and David Jacques Cohen <i>conductor</i>	6'
Chelsea Becker <i>JD Student</i>	Memoir Jacques Cohen <i>conductor</i>	4'
Bartok (1881-1945)	Divertimento for String Orchestra <i>i Allegro non troppo</i> <i>ii Molto adagio</i> <i>iii Allegro assai</i> Christopher Hirons <i>director</i>	BB118 (1939) 24'
INTERVAL 20 minutes		
Sibelius (1865-1957)	Symphony no 1 in E Minor op39 <i>i Andante – ma non troppo – allegro energico</i> <i>ii Andante ma non troppo lento</i> <i>iii Scherzo allegro</i> <i>iv Finale quasi una fantasia</i> Jacques Cohen <i>conductor</i>	38'



Nielsen Prelude to Act II of Saul and David

During the time that he was playing in the Orchestra of the Royal Theatre in Copenhagen, Carl Nielsen composed his two operas, of which *Saul and David* was the first. The critics saw it as more of an oratorio than an opera. *Saul and David* has not enjoyed many performances, although this short, majestic and psychologically revealing Prelude to Act II has become a popular short concert piece. It evokes the majesty of the court of Saul just before news arrives of the Philistine giant Goliath, and hints at struggles both external and within the main characters. The dissonant trumpets aroused great excitement at the 1902 premiere, and still create a powerful effect in performances today.

Chelsea Becker Memoir

Chelsea Becker joined the RCMJD in September 2014, studying composition with Simon Speare. In 2017 Chelsea won the BBC Proms Inspire Young Composers Competition for her piece *New York* which was broadcast on BBC Radio 3 by the Aurora Orchestra. In the same year she received a commission from the BBC Singers, which was also broadcast on BBC Radio 3, to celebrate the 100th Anniversary of the women's suffrage. At the RCMJD Chelsea has won the Joan Weller Composition Competition (2018) and the Humphrey Searle Composition Prize (2019). Chelsea was recently appointed the youngest composer in this year's NYO and she will also be competing on stage in the second round of BBC Young Musician of the Year.

Memoir, implying memory, is a piece written and dedicated to my grandfather, Alex Becker. The atmosphere evoked in this piece symbolises the location in which he lives, and I have grown up knowing, but also the emotional response and personal reflection on his life as a whole, and what the future will bring with itself. I want the audience to feel something, not a forced emotion, but whatever the music will tell them. I have created an atmosphere in this piece, which is unexpected and sometimes unsettling, but is subtly beautiful in the unique harmony involved within it. There are elements of drama involved in this sound world, which introduce tension and break the shimmering aura of the higher sounds involved, creating an immense blur, relating to a cloud of memory. Chelsea Becker

Bartok Divertimento for String Orchestra BB118 (1939)

Bela Bartok's *Divertimento* was one of the last works the Hungarian composer wrote before leaving Europe in exile for the United States of America. Like many of his earlier works, such as *Music for Strings, percussion and celeste* (1936), it was written for the influential Swiss conductor and patron of contemporary music, Paul Sacher (1906-1999), and his Basle Chamber Orchestra. Sacher's commissions, apart from Bartok's pieces, eventually included Strauss' *Metamorphosen* and Stravinsky's *Concerto in D Major*, as well as other works by Honegger, Britten and Tippett.

Bartok had become a vocal and vigorous opponent of Fascism during the 1930's, and by 1938 he was already considering immigration. However, in November of that year, Bartok received Sacher's commission, together with the generous offer of the loan of his chalet in the Swiss mountains, to compose a piece for chamber orchestra. Alone in this rustic cottage, he began work on the 2 August 1939 and completed it only fifteen days later. Despite its folk-enriched roots, the *Divertimento*'s impact on the Bartok was overshadowed by the death of his mother in December 1939, thus fusing the composer's magnetic concentration with profound sadness, regret and guilt to create an emotionally diverse three-movement work.

The *divertimento* is one of Bartok's lightest and most accessible scores. It picks up the tradition of the eighteenth-century concerto grosso—with its alternating passages for a small group of solo instruments and full ensemble - and turns it into a series of games for soloists and orchestra. The two fast outer movements are dancelike, their easygoing manner disguising a wealth of ingenious motivic development. In between comes a powerful slow movement with dark harmonies and a tragic tone, producing an ending of calmness, without peace. Both outer movements toy with conventional forms. The first takes on sonata form, though the recapitulation is more of a development than a restatement. The finale is a complex rondo, with a folk-tune theme that is convincingly transformed at each appearance; a thorny fugato section; a gypsy fiddler's cadenza; and, near the end, a mock Viennese polka. This movement is joyful in a way we do not expect from Bartók.

Sibelius Symphony no 1 in E Minor op39

By the time he was thirty-four and had finished his *First Symphony in E minor, op. 39*, Jean Sibelius (1865-1957) was already a fêted national hero. He came to maturity when his native Finland was searching for its national identity, after centuries of domination by Sweden and Russia, and his music gave vent to the aspirations of his countrymen at a time when the Czar's representatives forbade anything perceived as inflammatory or patriotic. For his powerful nationalistic message, he turned to the *Kalevala* - a 19th Century work of epic poetry compiled by Elias Lönnrot (1802-1884) from Karelian and Finnish oral folklore and mythology. A series

of stirring works based on these old stories preceded the First Symphony - *En Saga* and *Kullervo* (1892), the *Karelia Suite* (1895), and the *Four Legends* (1893-95).

The first movement of the symphony opens with a haunting, singular clarinet theme played over a timpani pedal point, which sparkles away icily to the accompaniment of the tremolando strings and harp. It was with such orchestral touches that Sibelius admitted trying to evoke the topography of his homeland, in this case, the solitary reddish granite blocks jutting from the sea along Finland's Baltic Coast. The sonata form begins with the entry of the first violins, proclaiming the main theme of this movement, a typically Sibelian melody beginning with a sustained note intensifying to a quick rhythmic flourish. The second theme, related to the first in shape and rhythm, is provided by the woodwinds. The development section utilises the thematic material heard in the exposition, to which are added stern brass chords, so typical of Sibelius' orchestral technique. The recapitulation includes most of the material from the exposition given in a heightened setting.

The *Andante*, warm and lyrical, opens with a nostalgic lullaby melody for violins and cellos. A fugal interlude in the wind might well be the passage to which Sibelius referred in his sketchbooks at the time of the symphony's gestation that 'the bassoons tone-colour is so strongly Finnish in character.' The central section is led by the horn choir playing a serene theme above the undulating accompaniment of the harp and strings. In the reprise, the themes appear in darker, more subdued colourings and the tonality is predominantly minor. It is this movement of the symphony that most eloquently recalls Sibelius's debt to the Russians. Whether or not Sibelius knew the work of Balakirev or Borodin at this time, he certainly must have encountered Tchaikovsky on numerous visits to the Continent during the 1890s. The Symphony Pathétique had been written only six years earlier, and, furthermore, Sibelius had a great spiritual affinity with the Russian master, writing to his wife Aino 'There is much in that man that I see in myself.' In the *Andante*, the lush opening theme suggests the higher, more feverish, emotional temperature of the Russian composer, an unafraid demonstration of melodic feeling.

The *Scherzo*, in the traditional three-part form (A—B—A), comprises brassy and energetic outer sections, surrounding a softer trio, where Sibelius evokes a dreamlike idyll that aptly contrasts with the outpouring of energy and the sharply defined motives of the Scherzo. Sibelius so often echoes the melancholy or demonic side of nature, that to find him in such pastoral musings is rare. The Finale opens with the clarinet theme, played *forte* on the strings over a powerful brass support, followed by the proud entry of an expressive second theme for the violins in a slower tempo. The functions of development and recapitulation are fused. At the end of the Movement the cyclic organisation is emphasised, when a certain question raised in the first Movement is answered and the work ends - as did the first movement - with two pizzicato chords.

The First Symphony, as conductor Simon Parmet stated, embodies 'the music of a young giant, full of fiery love for his country and flaming defiance for its oppressors.' It has remained popular since its first performance, however, its true significance lies in the representation of a self-confident farewell to the 19th century and its Romantic origins, and the uncertainty that the 20th brought to the composer.



Most of Christopher Hiron's playing career has been spent leading and directing chamber orchestras including the Northern Sinfonia, the Academy of Ancient Music, the English String Orchestra and Orchestra da Camera. Christopher has also appeared many times as guest leader with other chamber and symphony orchestras, and was a member of the Academy of St Martin in the Fields for seven years. Christopher has frequently appeared as a soloist and director in major festivals and concert halls worldwide. He is Director of the National Youth Chamber Orchestra of Great Britain and the East Sussex String Chamber Orchestra. At the RCMJD he teaches violin and conducts the String and Chamber orchestras; he also teaches privately at his home in Wimbledon.



Jacques Cohen is equally known as conductor and composer. He is Music Director of the Cohen Ensemble (formerly known as the Isis Ensemble) and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has also worked as Music Director on several major opera productions with a variety of companies. Frequently heard on radio both here and abroad, he has recorded a number of CDs including the *Music for Strings* and *Transcriptions for Strings* discs with the Cohen Ensemble on the Meridian label, both of which have attracted excellent reviews in the international music press.

Jacques read music at Oxford where he conducted the university orchestras and performed his own compositions. On leaving Oxford, he was awarded the Conducting Scholarship at the Royal College of Music where he won several prizes including the Tagore Gold Medal, the college's award for its most outstanding student before going on to work as Assistant Conductor with the London Symphony Orchestra. He took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors Competition. Other accolades include the August Manns Prize and Constant Lambert Award.

Jacques' compositions, published by Norsk Musikforlag, include music for choir, orchestra, chamber works and opera. In the last few years his commissions have included pieces for Dame Evelyn Glennie (*Firefly*), Piatti Quartet (*From Behind Glass*), Fitzwilliam Quartet (*Nun danket alle Gott*), National Youth Wind Ensemble (*Pantheon*), Tête-à-tête opera (*The Lady of Saff's House*) and Lloyd's Choir (*The Denial of St Peter*). His string orchestra arrangements, particularly that of Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

This year he has recorded a new disc of his choral music with Oxford Camerata and ICSM records due for release in 2020, and is currently working on a new large-scale oratorio which has been commissioned and to be premièred with Jacques himself conducting in April. www.jacquescohen.co.uk

Violin I

Lily Harwood (leader)
Lottie Swainston (co-leader)
 Sebastian Berg
 Theo Elwes
 Neil Dixon
 Catherine Alsey
 Enya Barber
 Chloe Ling
 Betania Johnny
 Rocio Ortega Lopez
 AmyJo Gilbert
 Ross Ah-Weng
 Tristan Ramjohn
 Aseye Olympio
 Catherine McCardel
 Joshua Williams
 Calvin Leung
 Almida Lile

Violin II

Olivia Howdle
 Bronagh Lee
 Catherine Abela
 Ana Neves
 George Richardson-Jones
 Aidan Choi
 Ismail Mardin
 Sarah Perry
 Priya Abdularach
 Xenia Edwards
 Hannah Brooks-Hughes
 Jada Marsh
 Rhys Evans
 Samuel Stutterheim
 Safiye Sahin

Viola

Emily Fraser
Florence Buckley
 Elsa Rapisarda
 Benjamin Coles
 Emily Pelling
 Francesca Di Cecio
 Rosanna Rowe

Cello

Kevin Zheng
 Charlotte Comon
 Berniya Hamie
 Felix Waller
 Alexander Wong
 Anna Leary
 Carys Underwood
 James Dew
 Alexander Wu
 Marcus Laver

Double Bass

Daniil Margulis
 Nathan Perry
 Isabel Garcia Gonzalez
 Emanuel Samant
 Crampton
 Aiyana Rennie
 Nathan Ng
 Davide Scafarto
 Morgan Johnston
 Jasper Jones
Chloe Prins

Flute

Jessie-May Wilson
 Madeleine Ratcliffe
 Aria Baker
 Arabella Warren
 Annabella Carver

Oboe

Antonia Holloway
 Molly Sellors
 Chelsea Becker
 Jennifer Ryan

Clarinet

James Garagnon
 Jonny Ainscough
 Melodie Showell
 Iona Salter
 Jessica Upfold
 Kian Pourkarimi

Bassoon

Aidan Campbell
 Fleur Owen
 Horace Choi

Horn

Brendan Connellan
 Sarah Pennington
 Alice Knight
 Laura Fletcher

Trumpet

Freddie Ball
 Sebastian Carpenter
 Guy Barwell
 Graham Lambert
 Maddy Gough

Trombone

Sebastian Clifford-Varley
 Risha Alimchandani
 Djomi Tsate
 Cameron Bahmaie

Tuba

Louise Martin

Timpani & Percussion

Toril Azzalini-Machecler
 Isaac Harari
 Stephen Brown

Harp

Tatiana Fraser
 Sophia Membery

*Names in italics denotes
 member of Chamber
 Orchestra*

Orchestra Tutors

***Cynthia Fleming** Violin

Karen Bradley Viola

Miriam Lowbury Cello

Vera Pereira Double Bass

***Douglas Mitchell** Woodwind

***Philip Box** Horn

Richard Ward Brass

Chris Terian Percussion

Cecilia Sultana de Maria Harp

(* = senior tutor)

RCM Junior Department

Miranda Francis Head of Junior Programmes

Ben Storey Assistant Head of Junior Programmes

Gill Redfern Administrator

John Mitchell Performance Manager



EUROPEAN HORIZONS: RCM AT THE
AUSTRIAN CULTURAL FORUM
Monday 2 December, 1.05pm

EUROPEAN HORIZONS: RCM AT THE AUSTRIAN CULTURAL FORUM

Monday 2 December, 1.05pm

Welcome to today's concert where students from the keyboard and string faculty at the Royal College of Music perform works by Debussy, Walton, Turina, De Falla and Beethoven.

Debussy (1862–1918)	Images for piano Set 1 L 105 <i>i Reflets dans l'eau. Andantino molto</i> <i>ii Hommage á Rameau. Lent et grave</i> <i>iii Mouvement. Animé</i>	15'
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Juan Pablo Hinojosa piano MPerf1

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Walton (1902–1983)	Bagatelles for guitar <i>ii Lento</i>	4'
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Turina (1882–1949)	Fandanguillo op 36	6'
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De Falla (1876–1946)	Homenaje	4'
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Jerome Ness guitar BMus1

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Beethoven (1770–1827)	Piano Sonata no 31 in A flat major op 110 <i>i Moderato cantabile molto espressivo</i> <i>ii Allegro molto</i>	15'
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Ana Bursac piano MPerf1

Juan Pablo Hinojosa

Juan Pablo Hinojosa is a Mexican pianist currently studying for his Master's degree at the Royal College of Music, where he is a C. Bechstein scholar. He previously studied for his undergraduate degree at the RCM, taught by Gordon Fergus-Thompson, where he was an RCM Award Holder generously supported by an Evelyn Tarrant Scholarship and a Pamela Larkin Award. He started his studies under Margarita Mandioni in Queretaro, Mexico in 2005. At the age of 16 he moved to the UK to study in the East Sussex Academy of Music under Rachel Fryer. During this time, he won, two years in a row, first, second and third place respectively in several categories of the Springboard Festival. He has performed throughout Mexico and the UK, and is currently studying with Dina Parakhina. In 2020 he is scheduled to perform Medtner in Moscow Conservatory's Great Hall.

Jerome Ness

British classical guitarist Jerome Ness made his orchestra solo debut with Ormskirk Music Societies Orchestra in the Summer of 2018 where he performed Malcolm Arnold's Serenade for Guitar and Strings. This June, he returned to perform *Concierto del Sur- Allegro Moderato* by Manuel Ponce. Jerome is currently studying at the Royal College of Music where he is an RCM Award Holder supported by the Douglas and Hilda Simmonds Award. Jerome has appeared as a soloist, in a duo and ensembles at different venues, including Parbold Young Musicians' Showcase, Ramsbottom Music Festival, Royal Birmingham Conservatoire Recital Hall and at the RNCM. He has played in masterclass with David Russell, Craig Ogden and David Leisner. In Spring, he commissioned *Requiem for Daisy* by Holly Gowland, a work for flute and guitar as part of the Junior RNCM composer's concert; Jerome also had his own work *Homage to Schoenberg* commissioned by Ellis Thomas.

Ana Bursac

Ana Bursac graduated with distinction from the Royal College of Music, studying with Dina Parakhina. She won prizes at renowned national and international competitions including First and Special Prize at the Mihailo Vukdragovic International Young Pianist Competition, First Prize at the State Competition in Belgrade, and First Prize at Davorin Jenko International Piano Competition and Third Prize at the Flame International Piano Competition. Ana gave performances in Serbia, Italy, Austria, Germany, France and the United Kingdom. In September 2018 Ana was chosen to be an active participant at the prestigious International Mendelssohn Academy in Leipzig and in October 2018 she was invited to give a recital at St Martin-in-the-Fields. Ana is currently in the first year on Master of Performance course at the Royal College of Music, studying with Dmitri Alexeev and Jianing Kong. She is kindly sponsored by Sir Simon and Lady Robertson and supported by Lee Abbey and St. Marylebone Educational Foundation.

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

The next concert at the Austrian Cultural Forum will be on Monday 20 January.



CONDUCTORS' PODIUM

Tuesday 3 December 2019

6pm, Amaryllis Fleming Concert Hall

Avi Taler and Nicolò Foron conductors



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Programme details correct at time of going to print.

CONDUCTORS' PODIUM

Tuesday 3 December 2019, 6pm, Amaryllis Fleming Concert Hall

Avi Taler and **Nicolò Foron** conductors

de Falla El Sombrero de tres picos (The Three Cornered Hat)
(1876–1946) two orchestral suites (26')

Scenes and Dances:

- i Introduction*
- ii Afternoon*
- iii Dance of the Miller's Wife (Fandango)*
- iv The Corregidor*
- v The Grapes*

Three Dances:

- i The Neighbours' Dance (Seguidillas)*
- ii The Miller's Dance (Farruca)*
- iii Final Dance (Jota)*

Beethoven Symphony no 7 in A major (40')
(1770–1827)

- i Poco sostenuto – Vivace*
- ii Allegretto*
- iii Presto – Assai meno presto (trio)*
- iv Allegro con brio*

RCM conductors lead musicians in a performance of Manuel de Falla's distinctive score for the Spanish ballet, *The Three Cornered Hat*, followed by Beethoven's sombre Symphony no 7.

Avi Taler

Israeli conductor Avi Taler began piano and choral training at the age of six. In 2016 he completed his orchestral conducting degree in the Buchmann-Mehta School of Music in Tel-Aviv University in the classes of Vag Papian, Yi-An Xu, Yoav Talmi and Ronen Borshevsky. In 2018 he completed his Master of Music in choral conducting with Ronen Borshevsky. Avi has held various educational positions, including conductor of advanced municipal youth concert bands and mentoring chamber ensembles and choirs in Israel. Avi is now a second year postgraduate student at the Royal College of Music studying conducting with Peter Stark, Howard Williams and Martyn Brabbins. He is the Polonsky Award Holder. He is also a fellow of the Selma Manders and B'nai B'rith Leo Baeck (London) Lodge Scholarships and the Colton Foundation. He was earlier supported by the America-Israel Culture Foundation, the Ashdod Foundation and the Or-Shalom Memorial Trust. Avi holds the Bob and Beryl Bursary for Young Conductors at the Havant Symphony Orchestra for 2019–20, where he will assist conductor Jonathan Butcher.

Nicolò Foron

Nicolò Foron was educated as a pianist by Karl-Heinz Kämmerling, Anatol Ugorski and Jorma Panula. From 2014 Nicolò studied in the Netherlands at the renowned Nationale Master Orkestdirectie where he graduated in 2019. His teachers were Ed Spanjaard, Lukas Vis, Jac van Steen, Kenneth Montgomery and Anthony Hermus. Nicolò continues his studies as a postgraduate student of conducting at the Royal College of Music with Peter Stark and Howard Williams. Nicolò is Reintamm Award Holder. His interests range from romantic repertoire to contemporary music and opera. In Amsterdam he conducted three opera productions and assisted many more. He has also premiered symphonic works. In 2013 and 2014 he had the opportunity to assist Lorin Maazel. In 2017 and 2018 he took part in masterclasses with Daniele Gatti in Amsterdam and also worked with Marc Albrecht. He has assisted Herbert Blomstedt, Paavo Järvi, Christoph Eschenbach, Thomas Hengelbrock, Vladimir Ashkenazy and Jonathan Nott. Recently Nicolò worked with Heinz Holliger and Peter Eötvös at the Peter Eötvös Academy for conducting and was selected by Riccardo Muti as a conductor for the Italian Opera Academy in Ravenna, where he rehearsed *Le nozze di Figaro*.

Violin I

Mira Marton
Emmanuel Webb
Natascha Pichler
Cristina Dimitrova
Joel Munday
Matilda Sacco
Leon Chakrabarti
Antonio Francisco Ferreira

Violin II

Sinni Ricci
Emilia Wieczorowska
Natascha Sutanto
Esther Branco
Toby Purdy
Anian Wiedner
Shona Beecham

Viola

Sergio Insuasti
Toby Warr
Lia Melo
Sam Scheer
Juan Requena

Cello

Clelia Le Bret
Theodore Baujard
Rozalia Sobecka
Nina Rivas
Safira Nielsen

Bass

Peter Farthing
Will Duerden

Flute

Marco Leung
Maria Filippova (pic)
Marie Sato (pic)

Oboe

Veronica Stubberud
Billy Liu
Kara Battley (cor)

Clarinet

Carlos Caballero Brown
Peggi Lai

Bassoon

Felix Schwamm
Axel Liden

Horn

Danae Eggen
Lawrence Plant
Cameron McDonnell
Georgia Dawson

Trumpet

Elliot Phelps
Christopher Bowman
Ed Sykes

Trombone

William Barnes-McCallum
Daniel Pico
Thomas Williams (bass)

Tuba

Connor Gingell

Timpani

Joe Bate
Emma Ng

Percussion

Johan Smith
James Burton
Simone Herbert Moores
Will Rowling
Emma Ng

Harp

Llywelyn Jones

Piano

Andres Navarro

Personnel correct at the
time of going to print.

Italics denote section
principals

Our More Music: Reimagining the Royal College of Music Campaign will deliver much-needed new performance spaces, additional scholarships and improved accessibility and facilities. If you would like to support the next chapter of RCM history with a donation to the More Music Campaign, you can complete a donation form, available from our Front-of-House staff, make a gift at www.rcm.ac.uk/donate or use the contactless donation points in our new entrance. Every gift of every size resonates. Your support will help pave the way for more music.

If you would like to find out more about the Campaign and ways to support please contact:

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moremusicappeal@rcm.ac.uk
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Thank you for your continued support of the Royal College of Music. We hope you enjoy this evening's performance and look forward to welcoming you to another event soon



PERCUSSION SHOWCASE

Tuesday 10 December 2019, 6.15pm | Amaryllis Fleming Concert Hall

PERC'M

Programme to include:

Steve Reich Mallet Quartet

Join us in the Amaryllis Fleming Concert Hall for a fun-packed evening of good vibrations as we showcase the full breadth of RCM's percussive talents with an electric programme of music, featuring show-stopping performances from RCM's brilliant PERC'M quartet.

Steve Reich's *Mallet Quartet* is just one concert highlight – a fusion of rhythm and resonance for marimba and vibraphone with a distinctly jazzy feel.

Tickets: £5 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

**Song Plus presents:
Britten and foreign tongues**

6.15pm | Wednesday 4 December 2019
Amaryllis Fleming Concert Hall

Singers

Ted Black
Maria Koroleva
Matthew Keighley
Zahid Siddiqui
Katy Thomson

Pianists

George Ireland
Jinhong Low
Ana Manastireanu

Reader

Xavier Hetherington



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Programme details correct at time of going to print.

Song Plus: Britten and foreign tongues
6.15pm | Wednesday 4 December 2019 |
Amaryllis Fleming Concert Hall

The Poet's Echo, text by Pushkin
Maria Koroleva & Katy Thomson

Folksong Arrangements
La belle est au jardin d'amour
Zahid Siddiqui
Voici le printemps
Zahid Siddiqui
Il est quelqu'un sur terre
Katy Thomson
Quand j'étais chez mon père
Zahid Siddiqui

Seven sonnets of Michelangelo
Matthew Keighley & Ted Black

*Please reserve your applause until the end of
the concert.*

The Poet's Echo, text by Pushkin

Britten (1913-1976)

Translation © Peter Pears

I. Echo

From leafy woods the savage howl,
A distant horn, the thunder's roll,
A maiden singing up the hill,
To every sound
Your answering cry the air doth fill
In quick rebound.
You listen for the thunder's voice,
The ocean wave's wild stormy noise,
The distant mountain-shepherd's cries
You answer free;
To you comes no reply. Likewise
O poet, to thee!

II. My Heart . . .

My heart, I fancied it was over,
That road of suffering and pain,
And I resolved: 'Tis gone for ever,
Never again! never again!
That ancient rapture and its yearning,
The dreams, the credulous desire . . .
But now old wounds have started
Burning. Inflamed by beauty and her
fire.

III. Angel

At Eden's gate a gentle angel
With lowered head stood shining
bright, while Satan sullen and
rebellious. O'er Hell's abysses took his
flight.

Soul of negation, soul of envy,
He gazed at that angelic light,
And warm and tender glowed within him
A strange confusion at the sight.

"Forgive", he said, "now I have seen
thee, Not vainly didst thou shine so bright:
Not all in heaven have I hated,
Not all things human earn my spite."

IV. The Nightingale and the Rose

The garden's dark and still; 'tis spring; no night wind
blows. He sings! the nightingale, his love song to
the rose. She does not harken, his rose beloved, dis-
dainful, And to his amorous hymn, she dozes,
nodding and swaying. With such words would you
melt cold beauty into fire? Oh poet, be aware how
far you would aspire! She is not listening, no poems
can entrance her; You gaze; she only flowers; you
call her; there's no answer.

V.

Epigram

Half a milord, half a boss,
Half of a sage, half of a baby,
Half of a cheat; there's hope that maybe
He'll be a whole one by and by.

VI.

Lines Written During a Sleepless Night

Sleep forsakes me with the light;
Shadowy gloom and haunting darkness;
Time ticks on its way relentless
And its sound invades the night.
Fateful crones are at their mumbling,
Set the sleepy night atrembling,
Scurrying mous-like, life slips by...
Why do you disturb me, say?
What's your purpose, tedious whispers?
Do you breathe reproachful murmurs
At my lost and wasted day?
What is this you want to tell me?
Do you prophesy or call me?
Answer me, I long to hear!
Voices, make your meaning clear...

La belle est au jardin d'amour

Beauty is in the garden of love

Britten (1913-1976)

Beauty is in the garden of love
Beauty is in the garden of love
It was one month or five weeks ago

Her father looks everywhere for her
Her father looks everywhere for her
Her love is broken hearted

Shepherd, shepherd, haven't you seen
Shepherd, shepherd, haven't you seen
My love passing by here?

She's over there in the valley
She's over there in the valley
Recounting her pain to a bird

The beautiful bird has flown away
The beautiful bird has flown away
Sorrow carries him far away

Voici le printemps

Here is the Spring

Britten (1913-1976)

Here is spring that passes
"Hello weaver, hello.
Friend, give me your place
As I need it for one day.
It is me who cleans up
The woods, the meadows, and the flowers,
Quickly give me your shuttle,
You know I'm awaited elsewhere."

Here is spring that passes
"Hello my painter, hello.
Your hand is tired and weary
To make a likeness of the day.
Quickly give me your palette,
Your palette and your brush.
You will see the sky celebrating,
Revived in my picture."

Here is spring that passes
"Hello maidens, hello.
Give me your spindles please
So that I may work my turn.
I promised under the bowers
My wool to the surrounds nests.
I will tell you, young maidens,
Where love is also nested.

Il est quelqu'un sur terre

Britten (1913-1976)

Translation © Iris Rogers

There's someone in my fancy, turn little wheel!
There's someone in my fancy, turn little wheel!
So sweetly turning, spin along,
And hum to me thy busy song.
There's someone in my fancy
To him my thoughts do stray.

And down there in the valley, turn little wheel!
And down there in the valley, turn little wheel!
So sweetly turning, spin along,
And hum to me thy busy song.
And down there in the valley's
A mill where love doth stay

There love shall grind the barley, turn little wheel!
There love shall grind the barley, turn little wheel!
So sweetly turning, spin along,
And hum to me thy busy song.
There love shall grind the barley
All through the live-long day.

To stars that shine above me, turn little wheel!
To stars that shine above me, turn little wheel!
So sweetly turning, spin along,
And hum to me thy busy song.
To stars that shine above me,
The night shall sing her lay.

A broken wheel's my story, turn little wheel!
A broken wheel's my story, turn little wheel!
So sweetly turning, spin along,
And hum to me thy busy song.
A broken wheel's my story,
And finished is my lay.

Quand j'étais chez mon père
When I was with my Father
Britten (1913-1976)

When I was with my father
As a farming apprentice,
He sent me to the moor
To guard the sheep.

Herds of sheep
I didn't have many!
Herds of sheep
I didn't have any beautiful ones.

But I didn't have many,
I only had three lambs,
But the wolf of the land
Ate the most beautiful one.

Herds of sheep
I didn't have many!
Herds of sheep
I didn't have any beautiful ones.

He was so voracious,
He only left the bones.
He left only the tail
To put in my hat.

Herds of sheep
I didn't have many!
Herds of sheep
I didn't have any beautiful ones.

But with bones of the beast
Made me a pipe
To play at the the festival,
The festival of the town.

Herds of sheep
I didn't have many!
Herds of sheep
I didn't have any beautiful ones.

To make the village dance
Under the great elm tree,
And the young and the old
Had clogs on their feet.

Herds of sheep
I didn't have many!
Herds of sheep
I didn't have any beautiful ones.

Seven Sonnets of Michelangelo

Britten (1913-1976)

Translation © Carl Johengen

1. Sonnet XVI

Just as in pen and ink
there is a high, low, and medium style,
and in marble are images rich and vile,
according to the art with which we fashion it,
so, my dear lord, in your heart,
along with pride, are perhaps some humble thoughts:
but I draw thence only what is proper for myself
in accordance with what my features show.
Who sows sighs, tears and lamentations
(dew from heaven on earth, pure and simple,
converts itself differently to varied seeds)
will reap and gather tears and sorrow;
he who gazes upon exalted beauty with such pain
will have doubtful hopes and bitter, certain sorrows.

2. Sonnet XXXI

To what purpose do I express my intense desire
with tears and sorrowful words
when heaven, which clothes my soul,
neither sooner or later relieves me of it?
To what purpose does my weary heart long to die,
when all must die?
So to these eyes my last hour will be less painful,

all my joy being less than all my pains.
If I cannot avoid the blow,
even seek them; since it is destined,
who will stand between sweetness and sorrow?
If I must be conquered in order to be happy,
no wonder then that I, unarmed and alone,
remain the prisoner of an armed Cavalier?

3. Sonnet XXX

I see through your lovely eyes a sweet light
which through my blind ones I yet cannot see;
I carry with your feet a burden
which with my lame ones I cannot;
I fly with your wings, having none of my own;
with your spirit toward heaven I am always moving;
by your will I turn pale or blush,
cold in the sun, warm in the coldest weather.
Within your will alone is my will,
my thoughts within your bosom are born,
in your breath are my words.
I am like the moon, alone,
which our eyes cannot see in the heavens
except that it is illumined by the sun.

4. Sonnet LV

You know that I know, my lord, that you know
I have come to take pleasure in your presence;
and you know that I know that you know I am constant.
Why then do we hesitate to greet one another?
If it is true, this hope that you give me,

if these desires are true which come over me,
break down the wall between one and the other;
hidden sorrows have twice the force.
If I love only in you, my dear lord,
that which you love most, do not be angry;
let love spring up between our two souls.
That which in your noble face I seek
is but ill-understood by humankind,
and he who wishes to see it must first die.

5. Sonnet XXXVIII

Give back to my eyes, o fountains and rivers,
the waves of powerful currents that are not yours,
which swell you and surge with such force
than was ever in your nature.
And you, dense air, heaven's light
obscuring from my sad eyes, full of sighs,
give them back to my weary heart, and lighten
your dark features to my sight.
Let the earth return to me the traces of my steps,
that the grass may grow where it was crushed;
give back the sounds, Echo, yet deaf to my laments;
their glances back to my eyes, you blessed pupils,
that I may sometime love some other beauty
since with me you are not satisfied.

6. Sonnet XXXII

If there is a chaste love, a heavenly pity,
an equal fortune between two lovers,
a bitter fate shared by both,
and if a single spirit and one will governs two hearts;
if one soul in two bodies is made eternal,
raising both to heaven on the same wings;
if love with one blow and one golden arrow
can burn and pierce two hearts to the core;
if each loves the other rather than himself,
with a pleasure and delight so rewarding,
that to the same end they both strive;
if thousands upon thousands are not worth a hundredth
part of such a loving bond of such a faith;
then shall anger alone break and dissolve it?

7. Sonnet XXIV

Noble spirit, in whom is reflected,
and in whose beautiful limbs, honest and dear, one can
see all that nature and heaven can achieve within us,
excelling any other work of beauty; graceful spirit, within
whom one hopes and believes dwell - as they outwardly
appear in your face—love, pity, mercy, things so rare and
never found in beauty so truly; love takes me captive, and
beauty binds me; pity and mercy with sweet glances fill my
heart with strong hope. What law or power in the world,
what cruelty of this time or of a time to come, could keep
Death from sparing such a lovely face?



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ARTIST DIPLOMA SHOWCASE
Thursday 5 December, 7.30pm
Amaryllis Fleming Concert Hall

ARTIST DIPLOMA SHOWCASE
Thursday 5 December, 7.30pm
Amaryllis Fleming Concert Hall

In this concert musicians from the Artist Diploma in Performance course showcase their refined skills with a range of impressive performances.

Ravel La Valse 12'
(1875–1937)

Rustam Khanmurzin piano

* * *

Boccherini Cello Sonata in A major G 13 12'
(1743–1805)
i Allegro moderato
ii Largo
iii Allegro

Jobine Siekman cello | **Charlotte Gulikers** cello | **Jonatan Bought** theorbo

* * *

Ravel Miroirs 15'
(1875–1937)
i Noctuelles
ii Oiseaux tristes
iii Une barque sur l'océan

Alis An piano

* * *

Saint-Saëns Oboe Sonata in D major op 166 11'
(1835–1921)
i Andantino
ii Pastorale. Allegretto
iii Molto allegro

Russell Coates oboe | **Llywelyn Jones** harp

* * *

Interval 15'

* * *

Janáček (1854–1928)	Sonata for violin and piano <i>i Con moto</i> <i>ii Ballada</i> <i>iii Allegretto</i> <i>iv Adagio</i>	17'
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Ezgi Sarikcioglu violin | **Kumi Matsuo** piano

* * *

Dutilleux (1916–2013)	Sonatine	10'
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Marco Leung flute | **Kumi Matsuo** piano

* * *

R Schumann (1810–1856)	Adagio and Allegro op 70 <i>i Adagio</i> <i>ii Allegro</i>	9'
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Kelly Lee cello | **Kumi Matsuo** piano



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Programme details correct at time of going to print.

Rustam Khanmurzin

Rustam Khanmurzin made his concerto debut with the Moscow State Symphony Orchestra at the Moscow Soloists Festival where he was awarded a title of Laureate for an outstanding performance of Chopin's Piano Concerto no 2. Rustam has featured on the *Anthology of Piano Music* CD by Russian and Soviet composers and on a CD of early Russian keyboard works. Rustam has twice won the Presidential Award for Talented Youth; in 2015 he was awarded with the *Piano Forum* Magazine Award and Russian Music Union Prize. Rustam is currently studying at the Royal College of Music with Ian Jones and Kathron Sturrock as a Constant and Kit Lambert Junior Fellow supported by David Young Prize. He has performed at St John's Smith Square, Victoria and Albert Museum, Pushkin House, Starr Cinema (Tate Modern), Cadogan Hall, St Lawrence Jewry and internationally. His major awards include first prize at RCM Concerto Competition and third prize at Clamo International Piano Competition. In November 2019 Rustam joined the Yeomen Young Artists' Programme by the Worshipful Company of Musicians.

Jobine Siekman

Dutch cellist Jobine Siekman is quickly building her career as an exceptional chamber musician and soloist. She has won prizes both as a soloist (National Cello Competition of Cellobiennale Amsterdam 2016) and with ensembles including the Alkyona Quartet and the Chloé Trio. For the 2019–2020 academic year she has been awarded the Mills Williams Junior Fellowship supported by the Royal College of Music. In 2017 she played the second Bach Suite at Wigmore Hall and last October she appeared as soloist with the Simón Bolívar Orchestra performing Schumann's Cello Concerto. Jobine was awarded the Anna Shuttleworth Prize in the RCM Cello Competition (2016). She is a passionate chamber musician and a member of several successful ensembles with whom she performs regularly in the UK and the Netherlands. Jobine plays a Lefèbvre cello that she generously has on loan from the National Instrument Foundation.

Charlotte Gulikers

Charlotte started playing the cello when she was eight years old. In 2009 she was accepted at the Young Talent department at the Royal Conservatory of The Hague. There she studied with Lucia Swarts and Dmitri Ferschtman. In 2013 she started her Bachelor studies with Maarten Mostert at the Conservatory of Amsterdam and currently she studies there with Pieter Wispelwey for her Master's. Charlotte has taken part in several masterclasses, including with Colin Carr, Anner Bylsma, Wolfgang Boettcher and Wen-Sinn Yang. She has won prizes at the Princess Christina Competition and at the Britten Cello Competition. Charlotte has played as a soloist with Camerata Amstelveen and with the Viotta Symphony Orchestra. She played several times with the National Youth Orchestra and since 2019 she has been a member of the Theresia Orchestra, who specialise in classical repertoire, playing on period instruments. Charlotte plays a Cornelis Weel cello from 1853, Utrecht.

Jonatan Bought

Swedish theorbo player and guitarist Jonatan Bought is an alumni of the RCM where he studied theorbo with Jakob Lindberg and guitar with Carlos Bonell and Chris Stell, supported by the Musician's Company Lambert Scholarship. During this time, he won the RCM Guitar Competition (2017) and the RCM Historical Performance Competition (2019) receiving the Century Fund Prize and the Richard III Prize. Other noteworthy awards include first prize in the Jörgen Rörby Competition (2014) of the Swedish Guitar & Lute Society and the first prize in the Young Talents Competition of Uppsala International Guitar Festival (2013). Jonatan has performed at Queen's Gallery, Shakespeare's Globe and Hampton Court Palace, and live on BBC Radio 3. Having recently taken part in the Britten Pears Young Artist Programme (2018) and the BREMF Live! Young Artist Scheme (2018/19), Jonatan is thrilled to be a Handel House Talent artist for the upcoming 2019/20 season.

Alis An

Alis An is a Canadian concert pianist studying for an Artist Diploma at the RCM with Sofya Gulyak and Nigel Clayton as a Pauline Hartley Award Holder. In addition to having been recently awarded Absolute first prize at the Tadini International Music Competition, she was awarded second prize at the Montecatini International Piano Competition 2019; third prize at the Canadian Music Competition; finalist at the International Music Competition Paris 2018. She has performed in concerts internationally and has played in masterclasses for Daniel Pollack, Lilya Zilberstein and Veda Kaplinsky amongst others. Alis regularly performs as part of the Aida Duo and the contemporary London-based chamber orchestra Cat's Cradle Collective. She previously studied with Gordon Fergus-Thompson and Dmitri Alexeev and has been generously supported by the Anne Burrows Music Foundation, the Ranald and Vera Shean Memorial Foundation, and the Winspear Fund. Her upcoming plans include solo recitals in Bushey, Calgary, and Edmonton, and a concerto performance with St Bart's Chamber Orchestra.

Russell Coates

Russell is currently in his fourth year of study at the RCM with Olivier Stankiewicz, Juliana Koch, Fabien Thouand and Christine Pendrill and is generously supported by the Ivan Evans Lombe scholarship. Russell has played with many ensembles since he began his studies, most prominently being in the premiere of a newly commissioned work at Wigmore Hall for ten oboes. He has been principal oboe of the Ulster Youth Orchestra, principal Cor Anglais of the National Youth Orchestra of Scotland as well as playing in many amateur ensembles dedicated to music both contemporary and historical. Orchestral playing is very important to Russell and through his studies he has been fortunate enough to be involved in many schemes that have allowed him to sit in on rehearsals of some of the top orchestras of Britain and Ireland; most notably the Royal Scottish National Orchestra and the Philharmonia Orchestra.

Llywelyn Jones

A recent prize-winner at Llangollen International Eisteddfod, the North International Music Competition and the New Stars Competition, Llywelyn completed his postgraduate studies in 2015 at the Universität Mozarteum in Salzburg where he was mentored by Stephen Fitzpatrick. He will now continue his harp studies with Stephen Fitzpatrick as well as Ieuan Jones and Jana Boušková on the Artist Diploma programme at the Royal College of Music as an H R Taylor Trust Scholar. Prior to his time in Salzburg, he studied harp with Caryl Thomas at the Royal Welsh College of Music and Drama where he was the recipient of numerous awards including the Mansel Thomas Award, the Royal Welsh Fusiliers Award, and on two occasions, the Daniel Emlyn Davies Award. In 2013 he won the prestigious Lyon and Healy Award and the first prize at both the Llangollen International Eisteddfod and the Pencerdd Gwalia Competition.

Ezgi Sarikcioglu

Turkish violinist Ezgi Sarikcioglu is currently studying for an Artist Diploma with the internationally renowned pedagogue Itzhak Raskovsky at the Royal College of Music where she is an RCM Award Holder supported by the George Stennett Award and the Royal College of Music. She is a scholar of the ÇEV Sanat, Turkey, which is sponsored by QNB Finansbank. Ezgi is also generously sponsored by Talent Unlimited. Ezgi plays a violin by Jean Baptiste Vuillaume, Paris 1850 and a bow by Baltitude and gratefully acknowledges its loan from RCM, London. Ezgi is a recipient of several prizes including the first prize at Berlin International Music Competition – Sforzando, and first prize at the Paris Slave De Musique Conservatory competition We Play Together. Additionally, she was supported by Istanbul Foundation for Culture and Arts, and the Women Stars of Tomorrow, Young Musicians Support Fund.

Kumi Matsuo

Kumi Matsuo completed both her Master of Music and Artist Diploma at the Royal College of Music studying with John Blakely and Ashley Wass. She was an RCM Scholar supported by the Charles Napper Award and Russell Gander and was generously supported by the Rohm Music Foundation. She won second prize at the Music Competition of Japan and third prize at the Cidade de Ferrol International Competition in Spain. In 2012, she was awarded first prize and the title of Competition Laureate at the finals of the Isidor Bajic International Piano Competition in Serbia. She played Prokofiev's Piano Concerto no 3 with the Banatul Symphony Orchestra conducted by Gheorghe Costin.

Marco Leung

Hong Kong-born flautist Marco Leung is a scholar of the R C Lee Centenary Scholarship. He is currently studying for an Artist Diploma in Performance at the Royal College of Music under the tutelage of Sue Thomas, Katie Bedford and Emer McDonough. He was previously awarded his Master of Music in Performance with distinction at the RCM and Bachelor of Music with first-class honours from the Chinese University of Hong Kong where he studied with Ivy Chuang. Marco has held principal positions in several orchestras and collaborated with the Chung Chi Orchestra as a concerto soloist. Marco is enthusiastic about the piccolo and baroque flute, studying these instruments with Kathleen Stevenson and Rachel Brown respectively. Additionally, Marco works as an active conductor with particular interest in wind orchestral music. In the past, Marco has performed in venues in London, Vienna, Netherlands, Belgium, Japan and Hong Kong. Upcoming highlights include a recital series featuring works by contemporary composers.

Kelly Lee

South Korean – Australian cellist Kelly Seong Sin Lee has actively built up her career as both a soloist and an ensemble artist. Throughout Kelly's musical career, she has won various state and interstate competitions in Australia including the Young Instrumentalists Award at the Australian Vocal and Concerto Competition and the South-East Queensland Concerto and Aria Competition. Kelly has performed both solo and ensemble works at reputable concert venues such as Wigmore Hall in London, and the Stefaniensaal in Graz. Kelly studied with Markus Stocker, David Lale and Meta Weiss at the Queensland Conservatorium until 2016. She moved to London to study with Jo Cole at the Royal Academy of Music, kindly supported by the Raineer and Doreen Burchett Charitable Trust Scholarship and the Margot MacGibbon Award where she completed with distinction the Master of Arts and Professional Diploma. Kelly is currently pursuing her musical endeavours as a soloist at the Royal College of Music where she is undertaking the Artist Diploma programme under the tutelage of Alexander Chaushian.

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HARLEM QUARTET

Monday 9 December, 7.30pm | Amaryllis Fleming Concert Hall

The Harlem Quartet Residency is generously supported by Victoria, Lady Robey OBE HonRCM and the Freakley Family.

Mendelssohn-Hensel String Quartet in E flat major

Jessie Montgomery Strum

R Schumann Piano Quintet in E flat major op 44

Tickets £5 | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



BACH BITES

Friday 6 December, 6.15pm

Amaryllis Fleming Concert Hall

Samuel Ali organ

BACH BITES

Friday 6 December, 6.15pm

Amaryllis Fleming Concert Hall

Samuel Ali organ

JS Bach Prelude and Fugue for organ in E flat major 'St Anne' BWV 552 9'
(1685–1750) *i Prelude*

* * *

Nun Komm der Heiden Heiland BWV 599 2'

* * *

In dulci jubilo BWV 729 2'

* * *

Wachet auf, ruft uns die Stimme BWV 645 5'

* * *

In dir ist Freude BWV 615 3'

* * *

Kommst du nun, Jesu, vom Himmel herunter BWV 650 4'

* * *

Prelude and Fugue for organ in E flat major 'St Anne' BWV 552 8'
ii Fugue

Samuel Ali

Samuel Ali was born in 1990 in Gravesend, Kent, and has Turkish and Italian heritage. He is the organist at Christ Church in Chelsea, School Organist at Thomas's, Kensington and accompanist of the West Barnes Singers. In addition to this, he works across London as an organist, accompanist and teacher. Samuel is a master's graduate of the Royal College of Music, where he studied the organ with David Graham, Sophie-Véronique Cauchefeur-Choplin and Andrew Dewar, and continuo with Robert Woolley. Previously, he was a Leverhulme Scholar at the Royal Northern College of Music where he studied for a BMus with Darius Battiwalla and held the organ scholarship at Rochester Cathedral before this. Currently an RCM scholar studying for the Artist Diploma, Samuel is an active performer and recent highlights include a recital tour to Slovakia; performing Poulenc's organ concerto at the RCM; a solo recital as part of London Bach Society's 2018 Bachfest and recitals in Moscow, Paris and London.

Upcoming recitals are listed on organrecitals.com.



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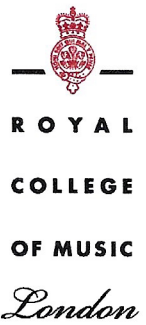
BACH BITES

Friday 31 January, 7.30pm | Amaryllis Fleming Concert Hall

Our bite-sized Bach series returns with a 30-minute programme performed on our new Flentrop Orgelbouw organ.

The RCM organ is in recognition of James Zheng Huang HonRCM.

Tickets free but required | RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



Junior Department
End of Term Concert

Saturday 7 December 2019, 2.30pm
Amaryllis Fleming Concert Hall

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Wind Octet	Douglas Mitchell <i>director</i>	
Mozart	Serenade in C Minor K388	5.5'
	<i>i Allegro</i>	
Dodgson	Pieces of Eight	4'
	<i>iii Vivace</i>	
Girls' Choir	Sarah Burston <i>conductor</i>	
Sarah Quartel	Songbird	3'
Sieber	Three Hungarian Folksongs	4'
Concert Boys' Choir	Genevieve Gee <i>conductor</i> David Smith <i>piano</i>	
Trad. Arr. Lestrangle/Gee	Oh Waly Waly	3'
Jack Marley (JD student)	A Little Cock Sparrow	2'
Trad. Arr. Crawford	Spanish Ladies	3.5'

Concert Girls' Choir	Sarah Burston <i>conductor</i> Christina Lawrie <i>piano</i>	
Sandra Milliken	Missa Piccola	4'
Joanna Forbes L'Estrange & Alexander L'Estrange	An Irish Blessing	4'
Brass Dectet	Torbjorn Hultmark <i>director</i>	
Jim Parker	The Accordion Player	2.5'
Christopher Mowat	Bone Idyll	3'
Jim Parker	High Kicks	3'
Senior Choir	Sarah Burston <i>conductor</i> David Smith <i>piano</i>	
Arr Simmons	Give Me That Old Time Religion	2.5'
Z Randall Stroope	All My Heart This Night Rejoices	4.5'



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Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*
John Mitchell *Performance Manager*

Wind Octet

Chelsea Becker & Jennifer Ryan *oboe*
James Garagnon & Jessica Upfold *clarinet*
Brendan Connellan & Alice Knight *horn*
Aidan Campbell & Horace Choi *bassoon*

Girls' Choir

Priya Abularach, Gabriella Bavetta, Rachael Best-Babayeju, Alice Boyle, Ashlyn Chew, Seoyun Choi, Diane Comon, Laura Fletcher, Helena Gascoyne, Anabel Hannay, Clio Harwood, Olivia Howdle, Isabell Karlsson, Alexandra Keeley, Han Kim, Bronagh Lee, Anna le Huray, Jada Marsh, Catherine McCardel, Sophia Membro, Phoenix Mombru, Souny Park, Chloe Prins, Madeleine Ratcliffe, Molly Sellors, Melodie Showell, Ailish Young

Concert Boys' Choir

Sassan Bhanji, Luke Boulton, Jude Carter, Archie Chettleburgh, Lucas Cunha, Tuna Dyonmez, Lachlan Edwards, Noah Hall, Daniel Harrod, Louis Horsman Carpenter, Nathaniel Johnny, En Kang, Moxuan Liu, Wylan Man, Theodore Moran, John Pedersen, Vivek Ramanan, Nathan Wong, Ivan Yurchenko, Haolin Zhao

Concert Girls' Choir

Jasmine Adams, Livia Bayley, Natalie Bhak, Lucy Butlin, Katarina Calic, Flora Clapham, Gisela Chung-Halpern, Jinzi Feng-Huang, Lilah Forde, Emilia Gahan, Ella Gao, Juliet Gray, Sohee Han, Azumi Ishikawa, Lucy Javurek, Jennifer Jin, Katie Keen, Leona Kelly, Ola Kiezun, Isabella Mackie, Annabel Marshall, Annabella May-Francis, Magnolia Min, Anne-Mei Ong, Smera Sachin, Sophie Schofield, Lily Sebanakitta, Clara Sherratt, Dimity Shorrock, Amber Sun, Mariya Vasilyeva, Mayle Velasco, Jaime Wong, Gabriella Zailer-Fletcher

Brass Dectet

Freddie Ball, Sebastian Carpenter, Graham Lambert, Guy Barwell *trumpet*
Sebastian Clifford-Varley, Djomi Tsate, Risha Alimchandani, Cameron Bahmaie *trombone*
Sarah Pennington *horn* Louise Martin *tuba*

Senior Choir

Risha Alimchandani, Enya Barber, Annabella Carver, Niamh Connellan, Xenia Edwards, Isabella Flynn, Ro Frederick, AmyJo Gilbert, Maddy Gough, Riya Hamie, Antonia Holloway, Monet Kaneko, Anna Leary, Almida Lile, Chloe Ling, Louise Martin, Emily Mason, Ana Neves, Ai Niimura, Isabel Nunn, Aseye Olympio, Emilie Pelling, Sarah Perry, Safiye Sahin, Hannah Sutton, Aimee Taranni, Djomi Tsate, Carys Underwood

Ross Ah-Weng, Jordan Ashman, Freddie Ball, Guy Barwell, Harry Bennett, George Campbell, Sebastian Carpenter, Aidan Choi, James Dew, George Garnett, Isaac Harari, Jack Kobus, Jonathan Lovatt, Ismail Mardin, Jack Marley, Tristan Ramjohn, George Richardson-Jones, Simon Skovgaard, Ignacy Stefanowicz, Samuel Stutterheim, Moritz Wagner, Sebastian Williams, Alexander Wong



Junior Department Soloists Concert

Saturday 7 December 2019, 11am
Recital Hall

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Isabel Woolf <i>violin</i> Vieuxtemps (1820-1881)	Ballade and Polonaise op38	10'
Zixuan He <i>piano</i> Clementi (1752-1832)	Sonatina in C major op36 no 1	2'
Imaan Kashim <i>violin</i> Prokofiev (1891-1953)	Violin Concerto no2 in G minor op63 <i>i Allegro moderato</i>	10'
Calvin Leung <i>piano</i> Debussy (1862-1918)	L'isle joyeuse	6'
Elsa Rapisarda <i>violin</i> Wieniawsky (1835-1880)	Violin Concerto no2 in Dm op22 <i>i Allegro moderato</i>	6'
Tatiana Fraser <i>harp</i> Grandjany (1891-1975)	Fantaisie on a Theme of Haydn	5'

Almida Lile <i>violin</i> Bloch (1880-1959)	Nigun	7'
Safiye Sahin <i>piano</i> Ravel (1875-1937)	Jeux d'eau	5.5'
Priya Abularach <i>violin</i> Bach (1685-1750)	Partita no2 in D minor <i>i Allemande</i>	3.5'
Aiden Bhak <i>violin</i> Mozart (1756-1791)	Adagio in E K261	6'
Sophia Yang <i>piano</i> Bach (1685-1750)	Invention in B flat major no14 BWV 785	2.5'
George Richardson-Jones <i>violin</i> Kabalevsky (1904-1987)	Improvisation op21	4.5'

Many thanks to **Craig White** *piano*
and to the following RCMJD teachers:

Daphne Boden, Prach Boondiskulchok, Viktoria Grigoreva,
Christopher Hiron, Juliet Hughes-Rees, Lusia Ibragimova,
Yekaterina Lebedeva, Danielle Salamon, Hilary Sturt

Royal College of Music Junior Department
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Ben Storey *Assistant Head of Junior Programmes*
Gill Redfern *Administrator* **Connor Stanford** *Administrative Coordinator*
John Mitchell *Performance Manager*

HARLEM QUARTET

Monday 9 December 2019, 7.30pm | Amaryllis Fleming Concert Hall

Harlem Quartet RCM Quartet in Residence

Coco Inman violin

Laura Williamson cello

Ana Manastireanu piano

Elif Cansever violin

Otoha Tabata viola

Petar Dimov piano

Mendelssohn-Hensel String Quartet in E flat major

Jessie Montgomery Strum

Schumann Piano Quintet in E flat major op 44

The Harlem Quartet has been praised for its 'panache' by *The New York Times* and celebrated for 'bringing a new attitude to classical music' in *The Cincinnati Enquirer*.

Now, as part of its three-year residency, the string quartet brings its authentic playing style to the RCM stage for a thrilling evening of classical and jazz works from all corners of the globe.

The Harlem Quartet Residency is generously supported by Victoria, Lady Robey OBE HonRCM and the Freakley family.

Tickets: £5 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



RCM SWING BAND: THE DUKE MEETS THE COUNT

Saturday 7 December 2019

7pm | Britten Theatre

Mark Armstrong director

RCM Swing Band



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Programme details correct at time of going to print.

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RCM SWING BAND: THE DUKE MEETS THE COUNT

Saturday 7 December 2019, 7pm | Britten Theatre

Mark Armstrong director
RCM Swing Band

Count Basie	One O'Clock Jump
Sammy Nestico	Quincy & The Count
Neal Hefti	Fantail
Sammy Nestico	Basie Straight Ahead
Neal Hefti	Cute
Neal Hefti	Li'l Darlin
Sammy Nestico	Ya Gotta Try

~ INTERVAL ~

Billy Strayhorn	Take the 'A' Train
Duke Ellington	Black and Tan Fantasy
Duke Ellington	Harlem Air Shaft
Duke Ellington, Irving Mills and Mitchell Parish	Sophisticated Lady
Duke Ellington	Ko-Ko
Duke Ellington & Billy Strayhorn	Half the Fun
Duke Ellington	Diminuendo and Crescendo in Blue

Mark Armstrong

Mark Armstrong took a degree in Music at Oxford University and completed the postgraduate course in jazz and studio music at the Guildhall School of Music, gaining an LGSM in Jazz. Mark's position as jazz professor at the Royal College of Music combines academic lecturing, practical coaching and tuition and he directs the RCM Swing and Big bands. Mark also works for the ABRSM as an examiner, presenter and moderator. Mark was a member of Clark Tracey's Quintet, recording two albums, *The Calling* (2003) and *The Mighty Sas* (2006) and played regularly with Clark's father Stan Tracey including at the 2009 BBC Proms. Mark performs regularly as a jazz trumpeter as a member of the Ronnie Scott Jazz Orchestra and in his own quartet. He was appointed Artistic and Music Director of the National Youth Jazz Orchestra in 2011. Since then the orchestra recorded two studio albums and appeared at the 2012 and 2016 BBC Proms. In 2015 Mark produced and directed NYJO's album *NYJO Fifty*. Most recently Mark has been the artistic driving force behind a project uniting the musicians of three youth jazz orchestras, BujazzO from Germany, the Dutch NJJO and NYJO, under the title *Three Nations Under One Groove*. Mark is a past winner of the BBC Big Band Competition arranging prize, and many of his big band compositions can be heard on NYJO albums. He also writes a wide range of arrangements and compositions from choral music to symphony orchestra. Recent projects included a collaboration with Alexander L'Estrange on his piece *Freedom* premiered at Winchester Cathedral in 2018.

RCM Swing Band

The RCM Swing Band performs throughout the year at the RCM and is directed by Mark Armstrong.

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 800 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. A further development is the growing schedule of live-streamed concerts and masterclasses which can be viewed on www.rcm.ac.uk.

Saxophone

Sophia Elger (alto)
Shannon Asplen (alto)
Robert Finegan (tenor)
Daniel James Scott (tenor)
Mebrakh Haughton-Johnson (baritone)

Trumpet

Calum Blair
Henry Morley
Greg Rose
Ellena Teal
Tom Toledo-Brown

Trombone

Daniel Pico Villalgordo
Pau Hernandez Santamaria
Angus Grierson
David Anton (bass)

Piano

Pablo Barrios

Guitar

Joe Orme

Bass

Linus Fenton

Drum Kit

Gregor Thomson

Personnel correct at the time of going to print.

The RCM would like to thank the following coaches:

Martin Robertson (saxophones)
Josephine Davies (tutti band)
Chris Whiter (tutti band)

ROYAL COLLEGE OF MUSIC

Performance Schedule

Weinberg at 100

Date: Sunday 8 December

Time: 5.00pm

Venue: Inner Parry Room

Ensemble: Various

Running Order:

Weinberg	24 preludes for cello solo op 100	6'
(1919–1996)	<i>Nos 18, 23</i>	

Silvestrs Kalnins cello | Shizuku Tatsuno cello

* * *

Weinberg	Sonata for clarinet and piano op 28	19'
(1919–1996)	<i>i Allegro</i>	
	<i>ii Allegretto</i>	
	<i>iii Adagio</i>	

Magdalenna Krstevska clarinet | Hamish Brown piano

* * *

Weinberg	Beyond the Border of Past Days op 50	8'
(1919–1996)	<i>iii What for?</i>	
	<i>iv Much has fallen silent</i>	
	<i>vii In the Twilight</i>	
	<i>ix A Voice</i>	

Emily Sierra mezzo-soprano | Hamish Brown piano

* * *

Weinberg	String Quartet no 17 op 146	17'
(1919–1996)		

Alkyona Quartet

Emma Purslow violin | Charlotte Saluste-Bridoux violin | Henrietta Hill viola | Jobine Siekman cello

Front of House: Mark Traves
Box Office: Malwina Chudzinska
Ushers: Yi-Fang Chen +447517617487
Artemis Armakolas 07484130741

Facilities Staff: As per rota
Back Stage: Ed Denham & Daniella Rossi
Green Rooms: East & West Parry Rooms 16.00-22.00
Notes:
-Latecomers will be allowed after both cello preludes (approx. 5.07pm)
-There will be no interval
-Concert should end by 6pm

Daniella Rossi
Chamber Music Assistant
08.12.19

ROYAL COLLEGE OF MUSIC

Performance Schedule

Weinberg at 100

Date: Sunday 8 December
Time: 7.30pm
Venue: Inner Parry Room
Ensemble: Various
Running Order:

Weinberg	Piano Sonatina op 49	7'
(1919–1996)	<i>i Allegro leggiero</i> <i>ii Adagietto lugubre</i> <i>iii Allegretto</i>	
Laeti Amodio piano		
* * *		
Weinberg	Trio for Flute, viola and harp op 127	14'
(1919–1996)	<i>i</i> <i>ii</i> <i>iii</i>	
Trilogy Ensemble AmyJayne Milton flute Henrietta Hill viola Bethan Griffiths harp		
INTERVAL 5'		
Weinberg	Piano Quintet op 18	43'
(1919–1996)	<i>i Moderato con moto</i> <i>ii Allegretto</i> <i>iii Presto</i> <i>iv Largo</i> <i>v Allegro agitato</i>	
Carolina Blaskovic violin Richard Thomas violin James Douglas viola Jobine Siekman cello Roelof Temmingh piano		

Front of House: Mark Traves
Box Office: Malwina Chudzinska
Ushers: Yi-Fang Chen +447517617487
Artemis Armakolas 07484130741

Facilities Staff: As per rota
Back Stage: Ed Denham & Daniella Rossi
Green Rooms: East & West Parry Rooms 16.00-22.00
Notes:
-Latecomers will be allowed after *Piano Sonatina* (approx 7.38pm)
-The interval will be at approx.7.51pm
-Concert should end by 8.10pm

Daniella Rossi
Chamber Music Assistant
08.12.19



HARLEM QUARTET

Monday 9 December, 7.30pm

Amaryllis Fleming Concert Hall

HARLEM QUARTET

Monday 9 December, 7.30pm

Amaryllis Fleming Concert Hall

We welcome back the Harlem Quartet, RCM Quartet in Residence, to the Royal College of Music for this evening's concert. The Harlem Quartet has been praised for its 'panache' by The New York Times and celebrated for 'bringing a new attitude to classical music' in The Cincinnati Enquirer.

As part of its three-year residency, the quartet brings its authentic playing style to the RCM stage for a thrilling evening of classical and jazz works from all corners of the globe. The Harlem Quartet Residency is generously supported by Victoria, Lady Robey OBE HonRCM and the Freakley family.

Mendelssohn-Hensel (1805–1847)	String Quartet in E flat major <i>i Adagio ma non troppo</i> <i>ii Allegretto</i> <i>iii Romanze</i> <i>iv Allegro molto vivace</i>	20'
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Jessie Montgomery (b 1981)	Strum	7'
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Harlem Quartet

Ilmar Gavilán violin | **Melissa White** violin | **Jaime Amador** viola | **Felix Umansky** cello

Interval 15'

R Schumann
(1810–1856)

Piano Quintet in E flat major op 44
i Allegro brillante
ii In Modo d'una Marcia. Un poco largamente

16'

Coco Inman violin | **Melissa White** violin | **Jaime Amador** viola
Laura Williamson cello | **Ana Manastireanu** piano

* * *

R Schumann
(1810–1856)

Piano Quintet in E flat major op 44
iii Scherzo: Molto vivace
iv Allegro, ma non troppo

13'

Ilmar Gavilán violin | **Elif Ece Cansever** violin | **Otoha Tabata** viola
Felix Umansky cello | **Petar Dimov** piano

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Mendelssohn-Hensel String Quartet in E flat major

Fanny Mendelssohn-Hensel displayed immense talent from a young age, but as a woman, music was meant to be 'only an ornament' in her life and not a profession. She was also discouraged from publishing under her own name. Primarily a composer of songs and piano pieces, Hensel's *String Quartet in E flat major* (1834), the only composition for the genre, was finally published in 1988.

Derived from an earlier piano sonata (1829), this quartet bears similarities to Beethoven's Harp Quartet op 74 (1809) as both share the same key, opening rhythmic motif and slow introductory tempo. The first movement of Hensel's quartet, *Adagio ma non troppo*, presents an anguished character. Imitation between the voices is abundant and occurs throughout the work, resulting in rich sonorities. The *pizzicato*-character reminiscent of Beethoven's quartet, shines through in the second movement *Allegretto*. In contrast to the *scherzo Allegretto*, the third movement, *Romanze*, reminds one of a lament, with long, song-like phrases. For the main theme of the finale, *Allegro molto vivace*, Hensel borrowed from her brother Felix's *Fantasy* for piano in F sharp minor op 28. Despite drawing inspiration from Beethoven and Mendelssohn, the complex development of musical ideas attests to Hensel's compositional talent as a composer, limited by the strictures of the time.

© Melissa Gerber-Venter

Jessie Montgomery Strum

Strum is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community Music Works Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition. Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within *Strum* I utilised texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming *pizzicato* serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.

© Jessie Montgomery

R Schumann Piano Quintet in E flat major op 44

Composed in 1842 and first performed the following year, Schumann's op 44 Piano Quintet is considered a mainstay of the Romantic repertoire for chamber ensemble. The work was dedicated to his wife, pianist and composer Clara Schumann, who gave the first public performance. She had been due to play for the first private performance in December 1842, but fell ill and was replaced at the last minute by Felix Mendelssohn. In what was considered an unconventional move at the time, Schumann replaced the traditional double bass in the piano quintet with a second violin, becoming an early proponent of the quintet in its more modern form.

The spirited main theme of the first movement is stated by the whole ensemble, before it is overtaken by the contrasting, tenderly romantic second theme. The second movement, as implied by its title, takes the form of an ominous march, with heightened activity in an agitato middle section.

A flourish from the piano introduces the third movement *Scherzo*, developed in two contrasting trios, the first for violin and viola recalling aspects of the opening movement, and the second demanding technical agility from all players. The final movement culminates in a vigorous double fugue, as the main theme from the first movement once again returns.

© Gabbi Freemantle

PERCUSSION SHOWCASE

Tuesday 10 December 2019, 6.15pm | Amaryllis Fleming Concert Hall

PERC'M

Programme to include:

Steve Reich Mallet Quartet

Join us in the Amaryllis Fleming Concert Hall for a fun-packed evening of good vibrations as we showcase the full breadth of RCM's percussive talents with an electric programme of music, featuring show-stopping performances from RCM's brilliant PERC'M quartet.

Steve Reich's *Mallet Quartet* is just one concert highlight – a fusion of rhythm and resonance for marimba and vibraphone with a distinctly jazzy feel.

Tickets: £5 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

Harlem Quartet

New York-based Harlem Quartet, currently serving a three-year residency at London's Royal College of Music, has been praised for its 'panache' by *The New York Times* and hailed in the *Cincinnati Enquirer* for 'bringing a new attitude to classical music, one that is fresh, bracing and intelligent.' It has also won plaudits from such veteran musicians as Grammy-winning woodwind virtuoso Ted Nash of the Jazz at Lincoln Center Orchestra, who declared in a May 2018 *Playbill* article, 'Harlem Quartet is one of the greatest string quartets I have ever heard. They can play anything.' Since its public debut at Carnegie Hall in 2006, the ensemble has thrilled audiences and students in 47 states as well as in the UK, France, Belgium, Brazil, Panama, Canada, Venezuela, Japan, and South Africa.

Harlem Quartet has three distinctive characteristics: diverse programming that combines music from the standard string quartet canon with jazz, Latin, and contemporary works; a collaborative approach to performance that is continually broadening the ensemble's repertoire and audience reached through artistic partnerships with other musicians from the classical and jazz worlds; and an ongoing commitment to residency activity and other forms of educational outreach. The quartet's mission is to advance diversity in classical music, engaging young and new audiences through the discovery and presentation of varied repertoire that includes works by minority composers. Passion for this work has made the quartet a leading ensemble in both educational and community engagement activities.

Harlem Quartet was founded in 2006 by The Sphinx Organization, a national non-profit dedicated to building diversity in classical music and providing access to music education in unprivileged communities. In 2013 the quartet completed its third and final year in the Professional String Quartet Training Program at New England Conservatory, under the tutelage of Paul Katz, Donald Weilerstein, Kim Kashkashian, Miriam Fried, and Martha Katz. The quartet is represented worldwide by Sciolino Artist Management, www.samnyc.us.



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Programme details correct at time of going to print.

Coco Inman

Japanese-born British violinist Coco Inman is currently a Joan Weller & Jessie Sumner Scholar at the Royal College of Music studying with Radu Blidar. She has given numerous solo recitals in venues across the UK including the Bridgewater Hall, Steinway Hall, RNCM Concert Hall as well as venues across Europe including, Italy, Belgium, France and Norway. She holds prizes in competitions and festivals including second prize at the Concours International Artur Grumiaux pour jeunes violonistes in 2014 and first prize winner at the Chetham's Concerto Competition, performing Shostakovich's Violin Concerto no 1 with the Chetham's Symphony Orchestra. As a chamber player Coco was a member of the Saul Quartet, winning prizes at the Fiona Ord Chamber Music Award and the Chetham's Mozart Scholarship as well as performances in renowned venues including Wigmore Hall. In August 2019 Coco participated in the chamber music course Colluvio, performing in concerts and radio broadcasts in Austria, Germany, Hungary, Ukraine and Serbia.

Laura Williamson

Born in Prestwick, Scotland, Laura Williamson began her musical career at the age of eight. She attended the Royal Conservatoire Scotland Junior Department for seven years then spent two years at Chetham's School of Music. Laura has performed with many orchestras including the West of Scotland School's Symphony Orchestra, both in the section and as a soloist, the Orion Orchestra and the National Youth Orchestra of Great Britain, under the baton of conductors such as Sir Mark Elder and John Wilson. Her proudest musical achievements to date are Winning the Ailie Cullen Memorial Prize at the Glasgow Music Festival and directing and arranging music for Prestwick Academy's cello ensemble. She has also started exploring viol playing to broaden her musical awareness. Laura is currently studying with Raphael Wallfisch at the Royal College of Music as a RCM Scholar.

Ana Manastireanu

Ana Manastireanu is currently a Kenneth and Violet Scott Scholar at the Royal College of Music, studying towards a Masters of Performance in Collaborative Piano with Kathron Sturrock, Simon Lepper and Roger Vignoles. Ana has recently won the Accompanist Prize in the Maureen Lehane Vocal Awards held at Wigmore Hall and in the AESS Courtney Kenny Award, and was selected as a 2019 Leeds Lieder Young Artist. She was a Scholar of the 2019 International Summer Academy for Chamber Music Niedersachsen in Germany and a Fellow of the 2018 Toronto Chamber Music Institute. Her recent collaborations include performances with Jonathan Crow (Concertmaster of the Toronto Symphony Orchestra), Andrew Wan (Concertmaster of the Montreal Symphony Orchestra), Scott St John (Director of Chamber Music, The Colburn School), Ani Aznavoorian (Principal Cellist of Camerata Pacifica) and Marcin Sieniawski (Szymanowski String Quartet).

Elif Ece Cansever

Turkish violinist Elif Ece Cansever is currently in her second year of undergraduate studies at the Royal College of Music, studying with Lutsia Ibragimova, as a Bowerman Charitable Trust Scholar. She made her concerto debut in 2017, performing Sibelius' Violin Concerto with Bilkent Symphony Orchestra under Rengim Gökmen. At the age of six, she was accepted to Bilkent University of Music and Performing Arts, where she started studying violin with Rasim Bagirov. During her 12 years of studies at Bilkent University, she has performed as a soloist, chamber musician, and orchestral player in numerous concerts. In 2018, she successfully performed Beethoven's Violin Concerto with Ankara Youth Symphony Orchestra and Lalo's *Espagnole* Symphony with Turkish Presidential Symphony Orchestra in 2019. Elif Ece Cansever plays on a violin by Claude Pirot, and gratefully acknowledges its loan from Royal College of Music.

Otoha Tabata

Otoha Tabata won first prize in the North International Competition 2018, and was awarded the Promotion Prize from the Anton Rubinstein Competition 2018 and an Honorary Mention in the Oskar Nedbal Viola Competition. Otoha was accepted to the Yehudi Menuhin School aged ten, and has studied the violin with Akiko Ono and the viola from 2016 with Boris Kucharsky. Currently she is studying at the Royal College of Music, with Nathan Braude. She has gained a full scholarship as a Soirée d'Or Scholar, kindly supported by the Ladies of the Soirée d'Or Committee, and has had the privilege of becoming one of the Talent Unlimited artists in the UK.

Petar Dimov

Petar Dimov is in his second year of Master studies at the Royal College of Music as an RCM Award Holder supported by the Henry Wood Accommodation Trust. He is studying with Norma Fisher and Vanessa Lata arche. He started his musical education in Plovdiv, Bulgaria, where he studied with Svetlana Koseva until his graduation with distinction in 2014. He graduated with a first class degree from the RCM in 2018 as an ABRSM scholar. Petar has won over 20 prizes from international competitions and has performed in Bulgaria, Cyprus, France, Greece, Italy, Macedonia, Romania, Serbia, Spain, Turkey and the UK. He has appeared in major venues in London such as Steinway Hall and St James Piccadilly. Petar Dimov has also participated in many masterclasses and has worked with professors such as Michel Beroff, John Lill and Boris Petrushansky. As a composer, Dimov has had output for orchestra, chorus, voice, various solo instruments and chamber ensembles.



PERCUSSION SHOWCASE

Tuesday 10 December 2019

6.15pm | Amaryllis Fleming Concert Hall

PERCUSSION SHOWCASE

Tuesday 10 December 2019, 6.15pm | Amaryllis Fleming Concert Hall

Holst (arr Max Heaton) Jupiter from *The Planets* (8')
(1874–1934)

Connor Lyster *conductor*

Patriks Skabardis, Heledd Gwynant, Joe Bate and Kelvin Chan *marimba*

Alex Temple-Heald, Adam Cracknell, Cindy Cheng and James Burton *xylophone*

Max Heaton, Tobias Engelbrektsson and Gregor Thompson *vibraphone*

Joe Parks *glockenspiel* Johan Smith and Will Rowling *timpani*

Simone Herbert-Moores *bass drum* and *triangle* Felix Broden *cymbal*

David Hockings *tambourine* Dan Floyd *organ*

Steve Reich	Mallet Quartet	(15')
(b 1936)	<i>i Fast</i>	
	<i>ii Slow</i>	
	<i>iii Fast</i>	

Alex Temple-Heald and Adam Cracknell *vibraphone*

Dan Floyd and Patrik Skabardis *marimba*

Joseph Parks	Tortoise Dreams	(6')
(b 1999)		

Joseph Parks, Simone Herbert Moores, Johan Smith and Gregor Thomson *PERCM*

Emmanuel Séjourné	Prelude no 1	(6')
(b 1961)		

Patrik Skabardis *marimba*

Chris Crockarell	Broomhilda	(4')
(b 1961)		

Gregor Thomson, Simone Herbert Moores, Will Rowling and Tobias Engelbrektsson

Steve Reich Nagoya Marimbas (5')

Heledd Gwynant and Max Heaton *marimba*

Ravel (arr Max Heaton) Pavane pour un Infante défunte (1875–1937) (6')

Max Heaton and Johan Smith *vibraphone*
Heledd Gwynant and Connor Lyster *marimba*
James Burton *glockenspiel*

Alex Temple-Heald Is there a catch (b 1998) (5')

Redhocks



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Holst (arr Max Heaton) Jupiter from *The Planets*

Holst composed *The Planets* between 1914 and 1916, and it remains his most popular and frequently-performed work. *Jupiter*, subtitled 'The Bringer of Jollity', is the fourth movement and contains the famous tune later adapted by the composer to the words of Sir Cecil Spring Rice as the hymn *I Vow to Thee, My Country*. Holst's original idea behind the naming of the piece and its movements was related to astrology. *Jupiter* is meant to represent the astrological influence of Jupiter, which is traditionally growth, healing, prosperity, freedom and 'merrymaking' (or Jollity, in Holst's words). This arrangement gives Holst's vast orchestral textures to an array of tuned percussion instruments, along with Holst's original percussion parts and an organ feature.

Steve Reich Mallet Quartet

Mallet Quartet (2009) is a three movement work scored for two vibraphones and two marimbas. The outer two movements are fast and energetic, whereas the second movement is slow and more lyrical. Throughout the fast movements the marimbas have interlocking rhythmic patterns over the top of which the vibraphones play melodic phrases which repeat in canon.

Joseph Parks Tortoise Dreams

I wrote *Tortoise Dreams* a year ago for PERCM quartet, who premiered it in last year's Percussion Showcase. I have since expanded it for a revised quartet and am very excited with how the full version sounds in concert. There is no real narrative in *Tortoise Dreams*, other than it's about a lonely tortoise who is unsatisfied with life and finds happiness in his own dreams. You can make of that what you will.

Emmanuel Séjourné Prelude no 1

Prelude no 1 was written for the 2012 International Marimba Competition in Salzburg. Like many of Séjourné's pieces for marimba the approach is rather pianistic giving the performer opportunity to explore a variety of passionate passages as well as soft, melancholy chorales contrasted by quick, sometimes violent, outbursts of melodic content.

Chris Crockarell Broomhilda

Chris Crockarell comes from a drum corps background, having marched with the Madison Scouts Drum and Bugle Corps before going on to study at the North Texas State University. *Broomhilda* exploits the different sounds that can be produced by the broomsticks, alongside a little choreography.

Steve Reich Nagoya Marimbas

Originally commissioned for the Nagoya City Conservatory of Music in Japan, *Nagoya Marimbas* (1994) is a piece consisting of repeated patterns played on two marimbas with one or more beats out of phase, creating a series of two part unison canons. These patterns develop melodically throughout the piece, changing frequently. Each is usually repeated a different number of times but no more than four. This short piece demonstrates the phase shift techniques developed by Reich in the 1970s.

Ravel (arr Max Heaton) Pavane pour un Infante défunte

Pavane was originally a piano piece, composed by Ravel in 1899 when he was still a student at the Paris Conservatoire with Fauré. He orchestrated it in 1910, giving the popular orchestral version most often heard today. Ravel described the piece as 'an evocation of a pavane that a little princess might, in former times, have danced at the Spanish court'. The pavane was a slow dance popular in European royal courts in the 16th and 17th centuries, and *Infante* is a title used in Iberia, given to the children of the monarch. Ravel often exhibited an enthusiasm for old-fashioned Spanish customs, as did his French contemporary Debussy, in pieces such as *Iberia*. The version here tries to convey the different textures of the original piano version, as well as some of the more expressive colours in Ravel's orchestration.

Alex Temple-Heald Is there a catch

The entire percussion department bring our concert to an energetic close. Expect an exciting combination of technical military drumming, visual effects and choreography.

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FROM THE SOUNDHOUSE

Wednesday 11 December 2019, 7.30pm | Amaryllis Fleming Concert Hall

Curtis Roads Half Life

Stockhausen Solo

Trevor Wishart Vox V

Risset Inharmonique

RCM composer new work

Join us for an unmissable evening of contemporary music in the Amaryllis Fleming Concert Hall.

Tickets: £5 RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events



FROM THE SOUNDHOUSE

Wednesday 11 December 2019

7.30pm | Amaryllis Fleming Concert Hall

FROM THE SOUNDHOUSE

Wednesday 11 December 2019, 7.30pm | Amaryllis Fleming Concert Hall

We have also sound-houses, where we practise and demonstrate all sounds, and their generation. We have harmonies which you have not, of quarter-sounds, and lesser slides of sounds. Divers instruments of music likewise to you unknown, some sweeter than any you have, together with bells and rings that are dainty and sweet. We represent small sounds as great and deep; likewise great sounds extenuate and sharp; we make divers tremblings and warblings of sounds, which in their original are entire. We have also divers strange and artificial echoes, reflecting the voice many times, and as it were tossing it: and some that give back the voice louder than it came, some shriller, and some deeper; yea, some rendering the voice differing in the letters or articulate sound from that they receive...

Francis Bacon (1561–1626), *The New Atlantis*, paragraph 72.

Stockhausen (1928–2007)	Solo	10'
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Maria Gilicel *violin*

Daniel Lawton, Jack Campbell and Michael Oliva *electronics*

Trevor Wishart (b 1946)	Vox V	7'
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Michael Oliva *electronics*

Zacharias Wolfe (b 1996)	To All that is Lost	8'
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Jaclyn Rosenfeld *cello*

Daniel Lawton *electronics*

Curtis Roads (b 1951)	Half Life <i>Part I: Sonal Atoms</i> <i>Part II: Granules</i>	6'
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Michael Oliva *electronics*

Daniel Lawton
(b 1997)

Forest 404

15'

Alex Temple Heald and Adam Cracknell *percussion*
Daniel Lawton *electronics*

Risset
(1938–2016)

Inharmonique

15'

Ana Beard Fernández *soprano*
Michael Oliva *electronics*



For the benefit of musicians and audience members, please turn off your mobile phone.



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The RCM films many events and by attending you consent to any photography or recording. See www.rcm.ac.uk/recordingpolicy for our Public Recording Policy.

Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

Stockhausen Solo

Solo, a work for soloist and live electronics, takes the form of six pages of music linked to a tape delay system in which instrumental sound is recorded and then played back from six differently positioned playback heads. One of six 'form-schemes' is then chosen as the controlling structure for any given performance, specifying the timing of delayed playback and whether the delayed sound feeds back on itself. In addition to the pages of music, qualitative stipulations are prescribed such as when the player should perform more polyphonic, block-like or more chordal structures; when the player should concentrate on elements, parts, figures, or combinations of these; when the player should choose similar, opposite or different articulated material; and when they should focus on what is presently heard (the polyphonic formations of the feedback are played back over loudspeakers) or a combinations of these 'directions'.

I imagined a music where at certain moments, splinters or figures of the memory simultaneously superimpose audibly. A music in which one senses the player is thinking out loud, and in which one experiences the creation and the dissolution of multi-layered processes. Only when music makes us aware of poly-dimensional thinking, a higher level of composing for a soloist is achieved. Everything the player thinks during the preparation and performance of their solo should become perceivable in sound: the feedback between the player and their 'played' and their 'to be played'. In solo music to date, one thing has always succeeded another; the temporal span was conceived and heard as a line. What I had in mind was musical spaces in which the order of events is not fixed, but rather it is possible to move in all directions. The spontaneity of the playing and the acoustical 'accumulation' and 'verticalisation' of musical moments should make it possible to experience this spatial awareness.

© Karlheinz Stockhausen

Trevor Wishart Vox V

Vox is a work for four amplified voices with electronics and tape in six independent movements (anything between one and all six can be in a concert). The cycle was composed over an eight year period between 1980 and 1988 and is a development from earlier works such as *Anticredos* and *Red Bird*. These works explore the human voice as a 'multimedia' instrument through language, (semantic and phonetic) and dramatic intent. The voice as a sonic generator conceptually similar to an analogue synthesiser. Vox V is the only movement that is purely electronic and has received several international prizes and considerable acclaim. In this work vocal sounds appear within a landscape populated by wild birds, gurgling water, horses and other natural phenomena – the voice, as it were, 'speaking' the creation of the world. Vox V is also the result of the composer's extended research into computer based sound transformations (most particularly 'morphing' one sound into another) which led to him to create the influential Composers' Desktop Project software, which made these techniques, available on home computers for the first time.

Zacharias Wolfe To All that is Lost

Written during a time of personal turmoil, this piece is dedicated to all things lost and all things forgotten but also to those things lost and found again.

© Zacharias Wolfe

Curtis Roads Half Life

My electronic music composition *Half-life* portrays a virtual world in which sounds are born and die in an instant or emerge in slow motion. As emerging sounds unfold, they remain stable or mutate before expiring. Interactions between different sounds suggest causalities, as if one sound spawned, triggered, crashed into, bonded with, or dissolved into another sound. Thus the introduction of every new sound contributes to the unfolding of a musical narrative. Most of the sound material of *Half-life* was produced by the synthesis of brief acoustic sound particles or grains. The interactions of acoustical particles can be likened to photographs of bubble chamber experiments, which were designed to visualise atomic interactions. These strikingly beautiful images portray intricate causalities as particles enter a chamber at high speed, leading to collisions in which some particles break apart or veer off in strange directions, indicating the presence of hidden forces. Composed in 1998–99, *Half-life* is not my newest composition, nor does it incorporate my most recent techniques. The equipment and software used to make it were (with exception of some custom programmes) quite standard. Nonetheless this piece is deeply significant to me as a turning point in a long path of composition.

© Curtis Roads

Daniel Lawton Forest 404

In this piece, I wanted to explore a transformation from something earthly and natural to something mechanical and computerised. A slow progression from the ambience of the forest descends into a more computerised and repetitive representation that has been warped with technology over the course of the piece. The wooden instruments in the percussion were selected to draw upon the elements associated with the forest. At first, the percussion mimics sounds from the forest to eventually establish its own polyrhythmic identity.

© Daniel Lawton

Jean-Claude Risset *Inharmonique*

Inharmonique combines the voice – the instrument closest to the body – with immaterial sounds, calculated by computer. From this presence-absence relationship comes a theatrical dramatization of sound. As there is no text or argument, the sound adventure suggests a metaphorical scenario with notions of emergence, life and death. At first noise, disorder and liquid movements (pure sounds) emerge, which combine in chords and arabesques and then in inharmonic sheets of greater density. The entrance of the voice evokes a stylised primal scream. The voice embroiders on a single note, then the range extends, the melisma more and more open, while expressive agitation increases. The inharmonic sounds of the tape invade the stage more and more. *Inharmonique* exploits possibilities the computer offers to apply direct compositional control at the level of the sound, to create the sound itself. In the work, the sounds of the tape are formed of inharmonic frequency components (odd numbered higher partials which live in the gaps between the notes), which are very rarely clearly heard in instrumental and vocal sounds. This internal structure favours new relationships between the sounds.

Maria Gîlcel

Romanian violinist Maria Gîlcel has just obtained her Masters in Performance with distinction and previously received her Bachelor of Music with Honours at the Royal College of Music. She is currently studying with Maciej Rakowski for her Artist Diploma degree at the RCM where she is a Dasha Shenkman Scholar supported by the Albert Cooper Trust. She has performed as a soloist, chamber musician and orchestra member in various venues including Wigmore Hall, Royal Festival Hall, Buckingham Palace, St John's Smith Square, the Romanian Cultural Institute of London, Museo Sartorio di Trieste (Italy) and the National Auditorium of Madrid (Spain). She has worked with many acclaimed musicians including Patricia Kopatchinskaja, Maxim Vengerov, Nicola Benedetti, Mats Zetterqvist, Christoph Richter, Pavel Fisher, Alina Ibragimova, Ani Schnarch, Itzhak Rashkovsky, Mariana Sîrbu and Mari Tampere-Bezrodny. Maria has taken part in the BBC Symphony Orchestra Pathway Scheme and went on tour with the Chamber Orchestra of Europe as part of their Academy. Maria plays a Giovanni Francesco Pressenda violin (Turin, 1843) and a James Tubbs bow kindly loaned from the Royal College of Music. She is part of the Tillet Trust Young Artists Platform and is kindly supported by the Talent Unlimited. She has also been awarded the Royal Philharmonic Society Emily Anderson Prize for soloists.

Jaclyn Rosenfeld

Jaclyn Rosenfeld is a British cellist studying at the Royal College of Music. At the College she regularly performs with the New Perspectives ensemble and collaborates with RCM composers. Prior to her studies at the RCM, Jaclyn read Music at Trinity College Cambridge, during which time she played under conductors Nicholas Collon and Sir Roger Norrington. A former principal cello of the National Youth Chamber Orchestra of Great Britain, Jaclyn has also had the privilege of taking part in masterclasses with eminent cellists including Hannah Roberts, Gemma Rosefield and David Waterman. After graduating from Cambridge, Jaclyn went to Germany to study cello with Julius Berger at the Leopold-Mozart-Zentrum der Universität Augsburg, as an exchange-scholar of the Studienstiftung des Deutschen Volkes. Recent engagements include an appearance at the Victoria and Albert Museum where she curated and delivered a lecture-recital on hidden histories of gender in classical music.

Zacharias Wolfe

Zacharias Wolfe is a Swedish composer and oboist studying for his undergraduate degree in composition at the Royal College of Music under the tutelage of Haris Kittos. He has up until this year studied a joint degree in oboe and composition where his teacher was Olivier Stankiewicz (oboe), who he continues to learn with. Zacharias is generously supported by a Keith Poole Award. As a composer/performer Zacharias' main interest lies in working on interdisciplinary projects across genres and art forms. This has led him to work with film makers, artists, fashion designers and musicians. His music has appeared in Vogue Italia, Royal College of Art and KALV Contemporary Music Festival. He has also created his own sound installation *Outside In* that explores existential and stoic philosophies and our relationship to space through the use of sound. For his own compositions he currently has an interest in altering instruments, as seen in his recent piece *A voice within* for prepared violin. He was recently awarded a grant to study experimental music in CAMP, France, together with members of the ensemble Apartment House. Zacharias has also worked with composers and teachers such as Pär Mårtensson and Pierluigi Billone. As a performer, Zacharias has played under conductors such as Jessica Cottis, Jukka Pekka Saraste, Duncan Ward, Ryan Bancroft and Martyn Brabbins and has performed in venues as diverse as Snape Maltings and the experimental music venue Cafe Oto to Julius Hus and Musikaliska in Stockholm.

Daniel Lawton

Daniel Lawton is a composer from the Wirral in his fourth year at the RCM. Daniel Studies with Kenneth Hesketh and Michael Oliva and is an RCM Scholar. His interest in sampling ambience and portraying them in musical contexts has been the motivation for the electronic compositions he has written. His music is also greatly inspired by groove and the harmonic vocabulary found in jazz.

Alex Temple Heald

Alex Temple-Heald, originally from Oldham, Manchester, began studying percussion at the RCM in 2016 as an Ian Evans Lombe Scholar. He currently studies with BBC Symphony Orchestra principal percussionist David Hockings, London session musician Ralph Salmins, jazz vibraphonist Anthony Kerr and Latin percussionist Hugh Wilkinson. During his time at College Alex has appeared with the RCM Symphony and Philharmonic orchestras as well as playing with the RCM Big Band alongside visiting artists such as Peter Beets and Mark Nightingale. Along with various other groups, he has played with the Greater Manchester Jazz Orchestra, made appearances with the National Youth Jazz Orchestra and performed across the country at Bridgewater Hall, Birmingham Symphony Hall, Royal Albert Hall, Marsden Jazz Festival and as a co-band leader at Manchester Jazz Festival.

Adam Cracknell

Adam Cracknell is in his final undergraduate year at the Royal College of Music. His teachers include principal percussionist with the London Sinfonietta and BBC Symphony Orchestra David Hockings, Latin percussionist Hugh Wilkinson, jazz vibraphonist Anthony Kerr, and session drummer Ralph Salmons. Adam aspires to be a professional percussionist and educator. He has performed in RCM orchestras as well as in ensembles such as the new music group Octandre Ensemble and Box 9 Drumline. He has also performed with the Watford, St Albans, Hillingdon, Hertfordshire and Bedfordshire symphony orchestras.

Ana Beard Fernández

Ana Beard Fernández is in her final year of postgraduate study, supported by the Audrey Sacher Award and Josephine Baker Trust. She is taught by Dinah Harris. She recently performed the UK premiere of Ondrej Adamek's *Karakuri: Poupée mécanique* with the RCM New Perspectives ensemble, and has performed Unsuk Chin's *Akrostichon Wortspiel* and Luca Francesconi's *Etymo* alongside other works for soprano and chamber group at concert venues around the UK. She will be performing Agnès in George Benjamin's *Written on Skin* for the RCM Opera Scenes on 31 January. Alongside her dedication to the exploration and performance of contemporary music, she is a keen recitalist and oratorio soloist, recently transcribing and performing Barbara Strozzi's works for performance at the Royal College of Art, performing Hector Berlioz's *Les Nuits d'Été* orchestrated for two harpists, and singing Pergolesi's *Stabat Mater* with baroque ensemble at the Tower of London. She received her musical training as a chorister at Manchester Cathedral and Chetham's School of Music. Her first solo was with the Hallé Orchestra in Manuel de Falla's *El Sobrero de Tres Picos*, and for her first operatic role, she work-shopped and performed the lead role in new opera *Traffick*, a work about violence, desperation and the expansive underworld of human trafficking, at the Linbury Theatre, Covent Garden.

Mounting the From the Soundhouse concerts is only possible through the collaborative efforts of many people, and I would particularly like to thank Katherine Hainsworth, Jane Chapman, Emma Diss and everyone in the Studios and Performance & Programming departments for their invaluable help.

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RCM WIND ENSEMBLE

Thursday 23 January 2020, 7.30pm | Amaryllis Fleming Concert Hall

Simon Channing director

RCM Wind Ensemble

Beethoven (arr Nicholas Reader) Beethoven Symphony no 1 in C major

Françaix 9 Pièces caractéristiques

Dvořák Serenade in D minor op 44

Beethoven's Symphony no 1 is creatively arranged for wind instruments in this RCM Wind Ensemble concert. Dedicated to composer patron Baron Gottfried van Swieten, and reminiscent of Haydn and Mozart, the symphony is transformed into a celebration of woodwind sound by Nicholas Reader. Alongside Beethoven's first symphonic work, Françaix's French wind dectet precedes Dvořák's popular Serenade in D minor. Featuring a cello and double bass, the wind Serenade evokes Czech folksongs and Slavonic feeling with lyrical, dance-like melodies.

Tickets: £5

RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM AT CONWAY HALL
Sunday 15 December, 5.30pm
Conway Hall

Welcome to the final of three pre-concert events performed by students from the Royal College of Music. This evening, Tamaki and Tolga perform a programme of music entirely by female composers.

C Schumann (1810–1856)	Three Romances op 22 (arranged for cello and piano) <i>i. Andante molto</i> <i>ii. Allegretto</i> <i>iii. Leidenschaftlich schnell</i>	10'
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* * *

Sofia Gubaidulina (b 1931)	Preludes for solo cello <i>i. Staccato - legato</i> <i>iii. Con sordino - senza sordino</i>	6'
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* * *

Nadia Boulanger (1887–1979)	3 pieces for cello and piano <i>i. Modéré</i> <i>ii. Sans vitesse et à l'aise</i> <i>iii. Vite et nerveusement rythm</i>	7'
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Tamaki Sugimoto cello | Tolga Atalay Ün piano

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Tamaki Sugimoto cello | Tolga Atalay Ün piano

Tamaki Sugimoto

Cellist Tamaki Sugimoto is a recipient of various prizes and performs extensively across the UK, Europe and Japan. Her recent concert venues include Wigmore Hall,



Purcell Room, Barbican, Konzerthaus Berlin and Tokyo Bunka Kaikan. She has appeared with artists such as Yura Lee, David Quiggle, Julian Jacobson, Lisanne Soeterbroek and Leonid Gorokhov amongst others. Her recent engagements include working with the London Symphony Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, London Sinfonietta, Nagaokakyo Chamber Ensemble (Japan), Schleswig-Holstein Musik Festival Orchester (Germany), The International Holland Music Sessions (Holland), Festival Resonances Academy (Belgium) and London Contemporary Music Festival, which has been recorded for BBC Radio 3. Having previously graduated from the Yehudi Menuhin School and the Guildhall School of Music and Drama, she is currently studying with Melissa Phelps at the Royal College of Music as a Linbury Scholar. Tamaki is grateful to The Wolfson Trust and Help Musicians UK also for their generous support.

Tolga Atalay Ün

Turkish-American pianist Tolga Atalay Ün is currently in his second year of postgraduate studies at the RCM studying piano with Norma Fisher as a C. Bechstein Scholar supported by the Christopher Hogwood Scholarship. He recently finished his undergraduate studies with Norma Fisher at the RCM, where he was a Kenneth and Violet Scott Scholar. He also studied the harpsichord for two years with Terence Charlston and piano with Niel Immelman at the RCM. In September 2016, Tolga Atalay Ün was selected as a scholar to the 'Young Musicians on World Stages' (YMWS) project created and mentored by Güher & Süher Pekinel with financial support of TÜPRAŞ. He is also generously supported by Sevda-Cenap, Music Foundation and Talent Unlimited. He has performed for HRH The Prince of Wales in 2019 as part of his annual visit to the RCM. His recent successes include the Beethoven Medal from the Worshipful Company of Musicians as a result of winning the first prize and the Thomas Harris Beethoven Award at the Beethoven Piano Society of Europe's 2017 Senior Intercollegiate Piano Competition; first Prize at the Kendall Taylor Beethoven Competition at the RCM; first prize, the Prize for the Best Performance of A.A.Saygun and the Audience Prize at the Ahmed Adnan Saygun Piano Competition in 2017 and second prize at the Broadwood Horniman Harpsichord Competition in November 2015.

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Carols for Shoppers

Tuesday 17th December 2019
at 5.30pm



The Royal College of Music Junior Department Chamber Choir, Parry Voices and Vigala Singers are conducted by Joy Hill.

The Royal College of Music Junior Department Brass Dectet is directed by Torbjörn Hultmark.

Organist: Benjamin Cunningham.

Music before the service begins is performed by organist Benjamin Cunningham.

Wine and mince pies will be served after the service and all are welcome to stay.

WELCOME AND INTRODUCTION

CONGREGATIONAL CAROL

[Tune: Adeste fideles; Fanfare for descant, organ and brass by David Willcocks; Words: John Francis Wade (1710-1786)]

O come, all ye faithful,
joyful and triumphant,

O come ye, O come ye to Bethlehem;
come and behold him, born the king of angels:

O come, let us adore him,
O come, let us adore him,
O come let us adore him, Christ the Lord.

God of God,
Light of Light,
lo, he abhors not the Virgin's womb;
very God, begotten not created:

O come, let us adore him,
O come, let us adore him,
O come let us adore him, Christ the Lord.

Sing, choirs of angels,
sing in exultation,
sing, all ye citizens of heav'n above;
glory to God in the highest:

O come, let us adore him,
O come, let us adore him,
O come let us adore him, Christ the Lord.

FIRST READING: Isaiah 9.2,6,7

CHOIR - A Christmas Round and Today The Virgin
Music: John Tavener

SECOND READING: Luke 2.1-7

CHOIR - Lullaby Baby
Music: Richard Rodney Bennett

THIRD READING: Luke 2.8-15

CONGREGATIONAL CAROL

[Tune: Winchester Old; Words: Nahum Tate (1652-1715)]

While Shepherds watched their flocks by night,
all seated on the ground,
the angel of the Lord came down,
and glory shone around.

'Fear not,' said he (for mighty dread
had seized their troubled mind);
'glad tidings of great joy I bring
to you and humankind.

To you in David's town this day
is born of David's line
a Saviour who is Christ the Lord;
and this shall be the sign:

The heavenly babe you there shall find
to human view displayed,
all meanly wrapped in swathing bands,
and in a manger laid.'

Thus spake the Seraph; and forthwith
appeared a shining throng
of angels praising God, who thus
addressed their joyful song:

'All glory be to God on high,
and on the earth be peace;
goodwill henceforth from heav'n to earth
begin and never cease.'

CHOIR - All Bells In Paradise

Music: John Rutter

FOURTH READING: Matthew 2.1-11

CONGREGATIONAL CAROL

[Tune and Words: John Henry Hopkins (1820-1891) alt.]

We three kings of Orient are;
bearing gifts we traverse afar;
field and fountain, moor and mountain,
following yonder star.

*Refrain: O star of wonder, star of night,
 star with royal beauty bright,
 westward leading still proceeding,
 guide us to thy perfect light.*

Born a King on Bethlehem plain,
gold I bring, to crown him again,
King for ever, ceasing never,
over us all to reign.

Frankincense to offer have I,
incense owns a Deity nigh,
prayer and praising, gladly raising,
worship him, God most high.

Myrrh is mine, its bitter perfume,
breathes a life of gathering gloom;
sorrowing, sighing, bleeding, dying,
sealed in the stone-cold tomb.

Glorious now behold him arise,
King and God and sacrifice;
alleluia, alleluia,
earth to heav'n replies.

CHOIR - Det är en ros utsprungen

Music: Michael Praetorius/Jan Sandström

FIFTH READING: John 1.1-14

from the King James version

CONGREGATIONAL CAROL

[Tune: Noel; Words: Edmund Hamilton Sears (1810-1876)]

It came upon the midnight clear,
that glorious song of old,
from angels bending near the earth
to touch their harps of gold:
'Peace on the earth, goodwill to all,
from heaven's all gracious King!'
The world in solemn stillness lay
to hear the angels sing.

Still through the cloven skies they come,
with peaceful wings unfurled;
and still their heav'nly music floats
o'er all the weary world:
above its sad and lowly plains
they bend on hov'ring wing;
and ever o'er its Babel-sounds
the blessed angels sing.

Yet with the woes of sin and strife
the world has suffered long;
beneath the angel-strain have rolled
two thousand years of wrong;
and warring humankind hears not
the love-song which they bring:
O hush the noise of mortal strife,
and hear the angels sing!

For lo, the days are hast'ning on,
by prophets seen of old,
when with the ever-circling years
comes round the age of gold;
when peace shall over all the earth
its ancient splendours fling,
and all the world send back the song
which now the angels sing.

ADDRESS AND PRAYERS: The Revd Lucy Winkett

Concluding with the Lord's Prayer:

**Our Father who art in heaven,
hallowed be thy name,
thy kingdom come, thy will be done,
on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us.
And lead us not into temptation,
but deliver us from evil.
For thine is kingdom, the power, and the glory
for ever and ever. Amen.**

CONGREGATIONAL CAROL

[Tune: Irby; Words: Cecil Frances Alexander, Michael Forster]

Once in royal David's city
stood a lowly cattle shed,
where a mother laid her baby
in a manger for his bed:
Mary was that mother mild,
Jesus Christ her little child.

He came down to earth from heaven,
who is God and Lord of all,
and his shelter was a stable,
and his cradle was a stall;
with the poor and mean and lowly,
lived on earth our Saviour holy.

And our eyes at last shall see him
through his own redeeming love,
for that child so dear and gentle
is our Lord in heav'n above;
and he leads his children on
to the place where he is gone.

Not in that poor lowly stable,
with the oxen standing by,
we shall see him; but in heaven,
set at God's right hand on high;
when like stars his children crowned
all in white shall wait around.

SIXTH READING: BC:AD

By UA Fanthorpe

CHOIR - *Tomorrow shall be my dancing day*

Music: John Gardner

CONGREGATIONAL CAROL

[Tune: Mendelssohn; Fanfare for descant, organ and brass by David Willcocks; Words: Charles Wesley (1707-1788) et al.]

During this carol, a collection will be taken.

Hark, the herald-angels sing
glory to the new born King;
peace on earth and mercy mild,
God and sinners reconciled:
joyful, all ye nations rise,
join the triumph of the skies,
with th'angelic host proclaim,
'Christ is born in Bethlehem.'

*Hark, the herald-angels sing
Glory to the new born King.*

Christ, by highest heav'n adored,
Christ, the everlasting Lord,
late in time behold him come,
offspring of a virgin's womb!
Veiled in flesh the Godhead see,
hail, th'incarnate Deity!
Pleased as man with us to dwell,
Jesus, our Emmanuel.

*Hark, the herald-angels sing
Glory to the new born King.*

Hail, the heav'n-born Prince of Peace!
Hail, the Sun of Righteousness!
Light and life to all he brings,
ris'n with healing in his wings;
mild he lays his glory by,
born that we no more may die,

born to raise us from the earth,
born to give us second birth.

*Hark, the herald-angels sing
Glory to the new born King.*

THE BLESSING

Wine and mince pies will now be served and all are welcome to stay.

Seasonal music will be performed by the Royal College of Music Junior Department Brass Dectet directed by Torbjörn Hultmark.



Christmas Services 2019 at St James's Church

Tuesday 24th December at 4.00pm

Carols for Christmas Eve

Children and families especially welcome

Tuesday 24th December at 11.30pm

Midnight Mass

Preacher: The Revd Hugh Valentine

Wednesday 25th December at 11.00am

Christmas Day Eucharist

Preacher: The Revd Dr Ivan Khovacs

Followed by lunch - all welcome

Biographies

Joy Hill Conductor

Joy conducts the RCMJD Chamber Choir and Parry Voices. She has been a member of the RCM Centre for Performance Science, Senior Lecturer in Music, University of London UCL Institute of Education and an academic teacher and conductor at the Purcell School. Joy was awarded a Churchill Fellowship for the study of choral conducting in Sweden, an Arts Council England Artist Bursary to work with choirs in Lithuania and represents the U.K. for Interkultur on the World Choir Council. She has been guest conductor and jury member in the Baltic States, Japan, South Africa, Uganda, China, Croatia, Slovenia, at the Liszt Ferenc Academy of Music Hungary, the Yale School of Music U.S.A and this year at the Ionian University, Greece. In 2020 Joy has been invited to work with choirs at the Gnessin Russian Academy of Music in Moscow.

Torbjörn Hultmark Conductor

Torbjörn studied trumpet, conducting and composition at the Gothenburg Conservatoire of Music and at the National Centre for Orchestral Studies, Goldsmiths' College, London. He works with orchestras and ensembles such as the London Sinfonietta, the London Mozart Players, Philharmonia Orchestra, Chamber Orchestra of Europe as well as film and TV session work. He has worked as a soloist with the Northern Sinfonia, the BBC Philharmonic, Bourne-mouth Sinfonietta, Sinfonia 21 and he is at the forefront of the development and performance of new music involving improvisation, live electronics and processing.

www.hultmark@me.com

Vigala Singers

Founded and directed by Joy Hill, the choir are alumni of the RCMJD Chamber Choir and are entirely self-funded. The name Vigala is the town in Estonia where the RCMJD Chamber Choir performed in 2006. The choir have performed in Sweden, New York, Washington, the Basilica Santa Barbara, Mantua Italy and at the Kodály Institute of the Liszt Ferenc Academy of Music, Hungary and this year at Storkykan Cathedral, Stockholm. They aim to create cultural bridges through collaborative choral projects, for example a joint premiere by Gabriel Jackson with the Oslo Cathedral Youth Choir and a performance of music by Vaughan Williams and *Kodály* with the Hungarian New Liszt Academy Choir. Plans for 2020 include possible performances in Estonia. On the 19th December they will perform for the Nicholas Boas Charitable Trust. To support the choir by becoming a Friend please visit:

www.vigalasingers.org

Benjamin Cunningham Organist

Benjamin Cunningham is Assistant Director of Chapel Music at Winchester College, and is the College's principal organist. Prior to taking up his current post, Benjamin was Organ Scholar at Westminster Abbey from 2016-2018 where he shared in the responsibilities of playing for, and the conducting of services, as well as the training of the boy choristers. Benjamin was previously Organ Scholar of Worcester College, Oxford whilst reading for a degree in Music, in which he attained a First, and during his gap year was Organ Scholar of Chichester Cathedral. Benjamin has

given a number of recitals, most notably at: Westminster Abbey; St Paul's, Westminster, and Chichester Cathedrals; Reading Town Hall, and; Merton, The Queen's, Keble and Exeter Colleges in Oxford. In 2017, Benjamin was a Young Artist at the Newbury Spring Festival.

Royal College of Music Junior Department Chamber Choir and Parry Voices

For singers and non-singers alike, choral training is an integral part of the RCMJD's curriculum. Choral singing is so popular at the RCMJD that students are required to audition to sing in several of our eight choirs. The **RCMJD Chamber Choir** and **Parry Voices** comprise a mix of first study singers and talented instrumentalists who love to sing. They meet to rehearse for just one hour a week with **Joy Hill**, who has been a choral conductor at the RCMJD since 2001. In recent years, RCMJD Choirs have performed to much critical acclaim both in London and further afield, including tours to Slovenia & Latvia and in Estonia, making guest appearances at the Estonian Choral Directors' Seminar with the Estonian T.V. Girls' Choir. Our choirs have also performed with the African Children's Choir from Uganda at the Commonwealth Observance Service at Westminster Abbey before Her Majesty The Queen, at Temple Church as part of the celebrations for the 400th anniversary of the King James Bible. More recent appearances include the London Première of *The Passion* of our Lord Jesus Christ by acclaimed composer (and RCMJD alumnus) **Gabriel Jackson**, and a number of appearances at the Royal Albert Hall.

Royal College of Music Junior Department Brass Dectet

The **RCMJD Brass Dectet**, who today are joined by two RCM percussionists, comprises the principle players in the RCMJD Symphony Orchestra. Like the choir, they meet for one hour a week under the expert direction of **Torbjörn Hultmark** and recent appearances include the Royal Albert Hall, St James's Piccadilly and Wigmore Hall.

Royal College of Music Junior Department

Since its inception, the **Royal College of Music Junior Department** has evolved to meet the musical needs of its students and has adapted to the changing educational and musical landscape. The RCMJD offers a programme designed to prepare students for musical life in the 21st century, aiming to produce happy, successful, healthy, entrepreneurial and flexible young musicians able to meet the ever changing demands of the profession. Some 350 students aged 8-18 attend the College each Saturday, receiving an individually-tailored programme of advanced training in instrumental/voice/composition studies, supported by chamber music, orchestra, choir and musicianship classes. Students from the RCM enjoy a wealth of performance opportunities including the BBC Proms, as well as other regular appearances at the Royal Albert Hall, St James's Piccadilly, The Purcell Room and Queen Elizabeth Hall at London's Southbank Centre, Wigmore Hall, Sadlers Wells Theatre, 606 Club, The Globe, Cadogan Hall, Worshipful Company of Saddlers and at Sandringham for RCM President, HRH The Prince of Wales.

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CAROLS AT THE ROYAL ALBERT HALL

21 - 24 DECEMBER 2019

ROYAL ALBERT HALL
LONDON

ROYAL ALBERT HALL
PRESENTS

CAROLS
AT THE
ROYAL ALBERT HALL

21 - 24 DECEMBER 2019

ROYAL ALBERT HALL
LONDON



ROYAL ALBERT HALL
PRESENTS

CAROLS AT THE ROYAL ALBERT HALL

CONDUCTED BY
RICHARD COOKE

PRESENTER
GREG BEARDSSELL

FEATURING
**ROYAL PHILHARMONIC ORCHESTRA
THE ROYAL CHORAL SOCIETY
NATIONAL YOUTH CHOIR OF GREAT BRITAIN
THE BAND OF THE GRENADIER GUARDS
ROYAL COLLEGE OF MUSIC HANDBELL RINGERS
AND SPECIAL GUEST SOLOIST**

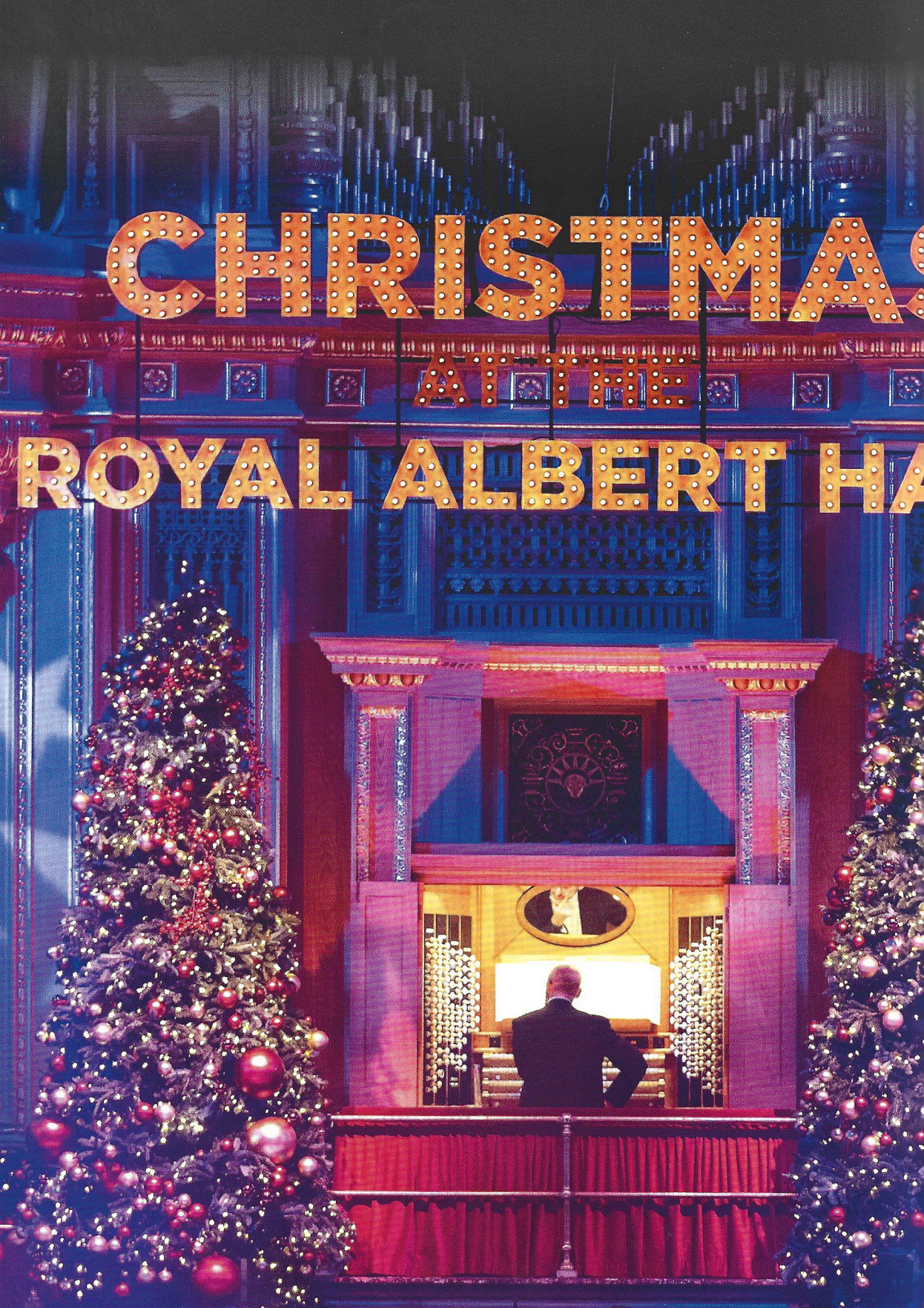
21 - 24 DECEMBER 2019



BT, the exclusive primary supporter of the
2019 Royal Albert Hall Christmas Season



Royal Albert Hall



CHRISTMAS

AT THE

ROYAL ALBERT HA

WELCOME to the Royal Albert Hall



We are absolutely delighted that you are joining us for our world famous Christmas festival! With lots of surprises and of course, fun, we will be celebrating

all that audiences love about the festive season at the Royal Albert Hall.

The Hall has played a central part in the country's Christmas celebrations for nearly 150 years, and this December the building and its surroundings will be transformed into a magical winter wonderland as it welcomes carollers, musicians, stars of the screen and, of course, the man himself – Father Christmas – for a seasonal party like no other.

We are thrilled to be hosting our Christmas carol concerts again this year and they certainly are a highlight of our season. We promise that during this performance you'll laugh, get to sing along to some of your favourite carols and feel very Christmassy!

Helping with the singing for this concert will be the hugely celebrated Royal Choral Society, who have been performing every year at the Royal Albert Hall since it opened nearly 150 years ago. Alongside them we welcome again our wonderful friends, the National Youth Choir of Great Britain. They will be accompanied by the esteemed Royal Philharmonic Orchestra who we have recently been announced as our Associate Orchestra. There are of course a few surprise guests along the way. In true tradition,

Greg Beardsell returns to lead us through the show and will be your guide to any participatory carols.

We are especially excited that for this performance we are premiering a brand-new version of 'We Three Kings' arranged by the world famous jazz and big band composer, Guy Barker!

This year's Christmas season is all about opening our home to everyone: we welcome people of all ages and backgrounds to come and celebrate Christmas with us and our amazing performers from military bands to a gospel choir, and ballet to film with live orchestra – our most diverse line-up ever.

It's especially thrilling to see the programme open to such a wide range of people, with traditional family performances alongside brand new shows, including a special concert for people who might be lonely or isolated, or those who will benefit from a more relaxed performance environment.

We pay special thanks to our partners, BT, for supporting the whole season of Christmas at the Hall. This will be the second year that we've worked together on our Christmas season and we will welcome 130,000 people to the Hall this year at Christmas!

Sit back and enjoy the show – there's always lots of surprises!

Wishing you all a very Merry Christmas,

A handwritten signature in black ink that reads 'Lucy Noble'.

Lucy Noble

Artistic & Commercial Director

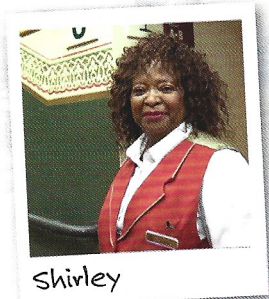
MAKING MEMORIES

CHRISTMAS AT THE ROYAL ALBERT HALL

We meet some of our staff and audience members who share some of their special seasonal moments.

For nearly 150 years the Royal Albert Hall has been at the heart of the capital's festive celebrations. With a packed programme of concerts and special events, we offer a rich array of opportunities to mark what the classic song famously calls "the most wonderful time of the year".

But it wouldn't be possible without the huge number of staff working tirelessly behind the scenes.



Shirley

Shirley Feshitan, who has worked no fewer than 17 seasons at the Hall as a steward, is one of them.

At Christmas, Shirley and her colleagues will help seat and direct over 100,000 audience members over the festive season.

"I love seeing the customers in a happy mood at Christmas time," she says. "It's a joyous occasion for our visitors, of all generations."

It has been this way from the very beginning. In 1871 when the venue opened, Handel's *Messiah* was

a centrepiece of the Christmas season and has remained so ever since.

A major reason the Hall has become such a magnet for festive entertainment is the communal nature of its stunning auditorium. As Shirley says, "There is no better place for a Christmas singalong."

Every department is busy at this time of year, from the caterers to front of house. There are special recipes to prepare (one of them is featured in this programme), decorations to hang and even a grotto to make.



Mo

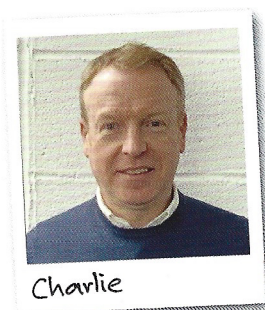
Event Manager **Mo Crowe** has worked here for a quarter of a century.

The Event Managers at the Royal Albert Hall oversee all event planning, logistics and production for every show. The show literally wouldn't happen without them!

She says the Christmas trees that adorn the Hall are always

one of her favourite sights of the year. Asked to summarise her experience of the festivities in one word, she smiles and replies "jovial" - which is just what the audience are looking for."

Organising Christmas on such a scale involves a vast number of logistical considerations. In a single year there are over 400 events in the main auditorium, and the turnover is at its most intense over the festive period.



Charlie

Building Services Manager **Charlie Jones** is working his tenth Christmas at the Hall this year.

The Building Services Team maintain and care for our building day in, day out, including changing over 5,000 lightbulbs every year!

He recalls hitting the ground running in his first year when he realised the sheer number of shows to be turned around. "And then the load in for Cirque du Soleil started on Boxing Day."

'Nothing was too much for any of the staff... It was such a profound experience'

JEMMA FRANCIS

he laughs. Charlie's innovative word to describe the experience is "Christmaximus"!



Brooke

Nearly 150 new staff join the Hall each year, becoming part of a team working to deliver this unprecedented programme of entertainment. One of this year's joiners is **Brooke Godbold**, an apprentice administrator in the HR department.

"I am extremely excited to see what the Hall offers at Christmas, seeing its transformation from traditional venue to festive wonderland," she says. "I am so grateful in being able to assist in delivering such an iconic programme that helps enrich people's lives through the arts, especially during such a joyful time."

As Brooke says, this truly is a place like no other; to prove it we recently topped a shortlist of 2,000 international venues to be named the Best Christmas Venue in the Prestigious Star Awards.

The audience are of course central to any Royal Albert Hall show, and it is always gratifying to hear from attendees about their experiences. Some of their testimonies are particularly moving.



Jemma & Atticus

Jemma Francis brought her four-year-old son **Atticus**, who is on the autistic spectrum and has other additional needs, to see a relaxed performance of *The Snowman* and *Paddington Bear in Concert* last year.

"From the moment we booked we knew we were in for a real treat," she says. "We were sent a social story which explained in detail what was going to happen: what the Hall looked like; what the people working there would be dressed in and the outline of the show."

When they arrived they were treated "like royalty", Jemma adds. "Nothing was too much for any of the staff to help get us to our seats and make us feel settled." And when the show began, something

truly magical happened. "When the *Snowman* was on the screen the sound of the instruments sent shivers through me, and Atticus was totally transfixed.

"When a boat came onto the screen he said 'boat' - it was the first time he had ever said that word and it made me cry. It was such a profound experience, which was made so very accessible - something we would never usually be able to even consider due to his needs. For that I am so, so grateful."

It is stories like Jemma's that make all the hard work behind the scenes worthwhile. We're delighted that you have joined us to create your own memories of Christmas at the Royal Albert Hall.

As we prepare for our very special birthday in 2021, we want to hear from as many of you as possible who have been part of our first 150 years.

Whether you've performed here, visited here or even watched us on television, we want to know your memories and what the Hall means to you.

Please share your stories with us at memories.royalalberthall.com



BRILLIANT BRUSSELS SPROUTS RECIPE

Love them or loathe them, it wouldn't be Christmas without the humble brussels sprout. Scott Stokes is the Head Chef at *rhubarb*, who provide all food and drink here at the Royal Albert Hall. We asked Scott to share his favourite method for cooking this seasonal vegetable to ensure it takes centre stage on the dining table this Christmas.

BRUSSELS SPROUTS, ROASTED CHESTNUTS & BACON Serves 4

Ingredients

- 500g Brussels sprouts
- 100g Roasted chestnuts (you can buy precooked)
- 200g Bacon lardons
- 100g Butter
- 10g Flat leaf parsley
- Salt & pepper to taste

Method

1) Remove the outer leaves from the brussels sprouts using a small paring knife and make a small cross in the bottom of the stalk, about 5mm deep.

2) Boil a pan of water and season with salt and half of the butter. Toss your sprouts into the boiling water and put on a lid to bring back to the boil.

3) While your sprouts are cooking, sauté your bacon lardons in a heavy-bottomed pan and render out some of the fat.

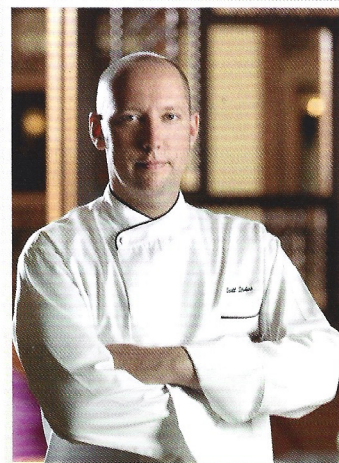
4) Cut your already cooked chestnuts into quarters and sauté them in the same pan

as the lardons adding half of the remaining butter. Aim for a nice caramelised colour, season a little if needed.

5) Check your brussels sprouts by removing one from the water and inserting the tip of a knife. If there is little or no resistance then strain the remaining sprouts.

6) Toss the sprouts into the roasted chestnuts and bacon and add the last of the butter. Sauté the three ingredients all together and finish with a pinch of chopped parsley.

Enjoy!



Scott says: "With the addition of roasted chestnuts and bacon lardons, I guarantee even your most reluctant guests will be asking for second helpings!"

rhubarb
ROYAL ALBERT HALL, ROYAL ALBERT HALL
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A rare picture of the construction of the Royal Albert Hall interior. The construction began in April 1867, and the Hall was opened by Queen Victoria on 29 March 1871.

FROM THE Archives



Explore more of the Royal Albert Hall archives at royalalberthall.com

The Royal Albert Hall has played host to a number of much-loved Christmas traditions down the years.

1. Pantomime Ball

In 1912, the Hall hosted a charity Christmas pantomime ball, celebrating the nation's love of the bawdy theatrical entertainment, which was attended by Queen Victoria's daughter Princess Beatrice.

2. Carol Concerts

Our first carol concert was held a year later in 1913 and quickly became an annual fixture. To this day, the tradition continues as we celebrate the Christmas season with nine carol concerts this year.

3. The Christmas Pudding

The world's largest Christmas pudding, weighing an eye-watering ten tons, was made at the Hall in 1931 to raise money for the PDSA (People's Dispensary for Sick Animals). The Royal family even enjoyed a portion of it on Christmas Day.

4. The Queen's Speech

Our association with the Royals at Christmas has been enduring. In 1989 the Queen made a historic recording of her annual Christmas message from our main stage to an audience including 2,000 children from across the Commonwealth.

5. The Christmas Card

Many of the festive traditions we enjoy today began during the Victorian era, when we first opened our doors. In fact one of the Hall's founders, Sir Henry Cole, even invented the Christmas card. So it is no exaggeration to say that the spirit of Christmas is in our very foundations.

You can see a display of historic Christmas cards in our exhibition in partnership with Hallmark around the ground floor corridor. Do try to take some time during your visit to enjoy it.

Below: Sir Henry Cole's first Christmas card, illustrated by John Callcott Horsley, 1843



Above: A handbill from the Royal Choral Society carol concert at the Royal Albert Hall, 1913



© Andy Paradise

THE REMARKABLE STORY OF CAROLS

As a musical genre, carols trace their roots all the way back to pagan rituals.

The word 'carol' in fact means 'dance in a ring', as in ancient times these songs would invariably be accompanied by movement. Considering that Christmas was originally based on the pagan celebration of the winter solstice, it's no surprise that the singing of carols was soon adopted.

Carols used to be performed during all four seasons. Their exclusive association with Christmas today reflects not just the rise of Christianity over the past two millennia, but the fact that culturally the changing seasons are greeted with far less ceremony than in centuries past.

The first recorded reference of the use of songs in celebrating

Jesus's birth was in AD 129, when a Roman Bishop proclaimed that a piece of music called 'Angels Hymn' should be sung "in the Holy Night of the Nativity of our Lord and Saviour" in Rome. But these early songs were very different in mood to the celebratory carols we know today. As the Bishop's words testify, they were slow, sombre and reflective.

A couple of centuries later, in AD 336, the Christian Church officially recognised 25 December as Christmas Day. But the sombre songs that accompanied these early services were still not recognisably carols. Examples from this period include Jesus Refulsit Omnium (Jesus, Light of

all the Nations)' and 'Corde natus ex Parentis (Of the Father's Love Begotten)', both of which can still be heard in some Christmas services today.

The fact these early Christmas hymns were written in Latin meant that their popular appeal was limited. It wasn't until the 13th century, when St Francis of Assisi started presenting nativity plays in Italy accompanied by songs in the native tongue, that carol singing really started to catch on.

Their spread in popularity was due in large part during the Medieval period to travelling minstrels, who would adapt the words to suit the communities in which they were performing. An example is 'I Saw Three Ships'.



'The act of public carol singing as we know it today, like so much to do with modern Christmas celebrations, only really took off during the Victorian era'

which was endlessly reinvented to include local references. Another is 'While Shepherds Watched Their Flocks', which dates to the Tudor period, when Henry VIII was known to enjoy carols as part of his court's festivities.

In the mid-17th century Christmas celebrations were curtailed by Cromwell's puritans, and carol-singing was banned, leading to underground, secretive renditions. After the restoration of the monarchy in 1660, carol singing resumed but it was primarily performed by a small number of bands, called 'waits', made up of skilled amateur musicians.

The act of public carol singing as we know it today, like so much

to do with modern Christmas celebrations, only really took off during the Victorian era, when collections of carols began to be published. A crucial moment came in 1880 when Edward White Benson, who was Bishop of Truro, held the first carol service in a church in a bid to lure revellers away from the pubs on Christmas Eve. As hard as it is to believe today, before that point carols had never been heard in churches.

The stories behind many of our best-loved Christmas carols are fascinating, and span many countries and cultures. The tune for 'Ding Dong Merrily On High', for example, comes from the French dance 'Branle de l'Official', written by Jehan Tabourot in the 16th century. But the lyrics,

by English composer George Ratcliffe Woodward, were not published until 1924.

Some carols are laced with alternative meanings. 'O Come all Ye Faithful' was first published, as 'Adeste Fideles', by Jacobite exile John Francis Wade in the 18th century. The text was in fact a Catholic call to arms, a celebration of Jacobite leader Bonnie Prince Charlie, though this subtext has largely been forgotten today. The beauty of its melody soon transcended the true meaning of its words.

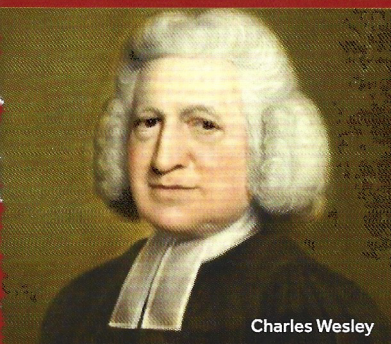
Another giant of the genre is Charles Wesley, co-founder of the Methodist movement and author of over 6,000 hymns. His most famous carol is the original version of 'Hark! The

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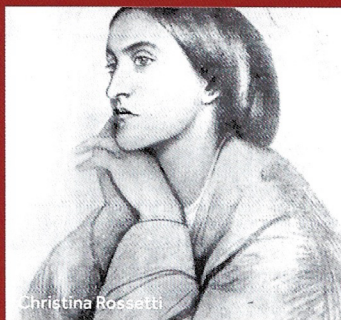
Charles Wesley

Herald Angels Sing', though the tune we use today comes from Mendelssohn, who originally wrote it to celebrate the invention of the printing press.

Several of our most famous carols are American in origin. Pennsylvanian clergyman John Henry Hopkins Jr's many compositions included 'We Three Kings', which he wrote for a Christmas pageant in New York City. His fellow Episcopal minister Phillips Brooks was inspired to write 'O Little Town of Bethlehem' by a visit to the holy land in the mid-19th century (though the tune we use today stems from an English folk ballad discovered by Ralph Vaughan Williams). And the tune we most commonly use for 'Away in a Manger' was penned by American composer William J Kirkpatrick, who published it in his collection *Around the World with Christmas* in 1895.

Other carols originated in central Europe. One of the best-known examples is 'Silent Night', which was written in German ('Stille Nacht') by Franz Xaver Gruber to lyrics by Joseph Mohr. They premiered it on Christmas Eve 1818 in the small town of

Oberndorf bei Salzburg, Austria, on a site that is today marked by the Silent Night Chapel.



Christina Rossetti

But it was nearly 100 years later that the most famous rendition was heard; on the battlefields of the First World War, when German troops sang it to their British and French opponents during the short-lived 'Christmas truce' of 1914.

You will notice something about the authors mentioned so far: they are all men. But in fact two of the most famous Christmas carols were written by women. In late 1871 acclaimed poet Christina Rossetti submitted a poem titled 'A Christmas Carol' to *Scribner's Monthly*, who published it in their January edition. The opening line 'In the bleak midwinter' echoed her own feelings of depression and pain; she was suffering a severe thyroid condition called Graves disease.

Her words caught on and were set to music by Gustav Holst in 1906, the version most commonly heard today, though a few years later Harold Darke wrote a choral setting which is

also often sung.

Another firm favourite with choirs is 'Once in Royal David's City', which also came from the pen of a female poet. Cecil Frances Alexander was a contemporary of Rossetti and first published it in her 1848 collection *Hymns for Little Children*. A year later it was set to music by organist Henry John Gauntlett and since 1919 it has opened the annual carol service from King's College, Cambridge, with a solo chorister invariably singing the opening verse.

A theme quickly emerges whenever one starts studying the history of Christmas carols; collaboration. With a few exceptions, most feature words and melodies from different writers, and many have been subject to almost countless interpretations.

In some cases the writers have slipped into obscurity, or even been lost to history altogether, but then perhaps that doesn't really matter. After all, like their pagan forebears, carols are much more about communities coming together in collective celebration than they are about individual authorship.

As the 'Christmas truce' in 1914 showed, carols are in some sense the ultimate expression of peace, harmony and mutual understanding. Perhaps it's for this reason more than any other that we return to them year after year, and hold them so dearly in our hearts.

Theo Bosanquet

CHOSEN BY THE ROYAL ALBERT HALL



Come and enjoy a chilled glass of the brand new Blanc de Blancs Brut Nature or the iconic Cuvée Rosé, at the Laurent-Perrier Champagne Bar on the Grand Tier.

Photographe: Iris Velghe



@royalalberthall



Royal Albert Hall

TOURS

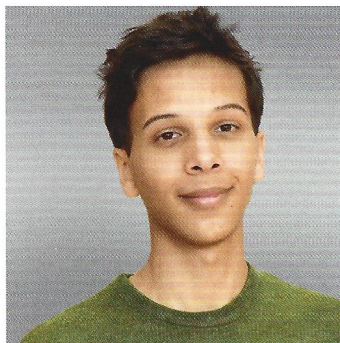
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royalalberthall.com/tours

Spotlight On TORIL AZZALINI-MACHECLER

MEMBER OF THE ROYAL COLLEGE OF MUSIC HANDBELL RINGERS



ABOUT YOU

What was your first musical experience?

Although the memories are all blurred into one, I think that my first musical experiences were the regular visits to the Fête De La Musique when I was four or five.

Where and what do you study?

I'm currently studying percussion and composition at the Royal College of Music's Junior Department, who have given me the opportunity to play here tonight!

Who were your biggest musical influences growing up?

Definitely the music of Steely Dan and Frank Zappa, which were very influential on both my playing and compositional style, but I also feel a strong cultural link with the iconic French-Caribbean band Kassav.

What are you currently listening to?

Piazzolla and Mirva, Live at the Bouffes du Nord. Brilliant album that radiates life.

If you could conduct/perform any piece of music what would it be?

Mahler's Symphony No. 2. There are so many opportunities for a conductor to go all out, as evidenced by the numerous compilations on YouTube!

ABOUT CHRISTMAS

What is your favourite festive carol?

'In The Bleak Midwinter'. Thank you, Gustav Holst.

What are you looking forward to performing in the concert, and why?

I've never actually had the opportunity to play handbells before, and so a whole new world has been opened to me. The sound they make is incredible, and I can't wait to share it with an audience.

What's your best cracker joke?

Q: What is the best Christmas present?

A: A broken drum, you can't beat it!

What's your favourite Christmas film?

It simply HAS to be The Muppet Christmas Carol. I have a soft spot for Kermit.

Where will you be spending Christmas this year?

Half of it at home, half of it within the walls of the Albert Hall!

ABOUT THE ROYAL ALBERT HALL

What are your special memories of the Royal Albert Hall?

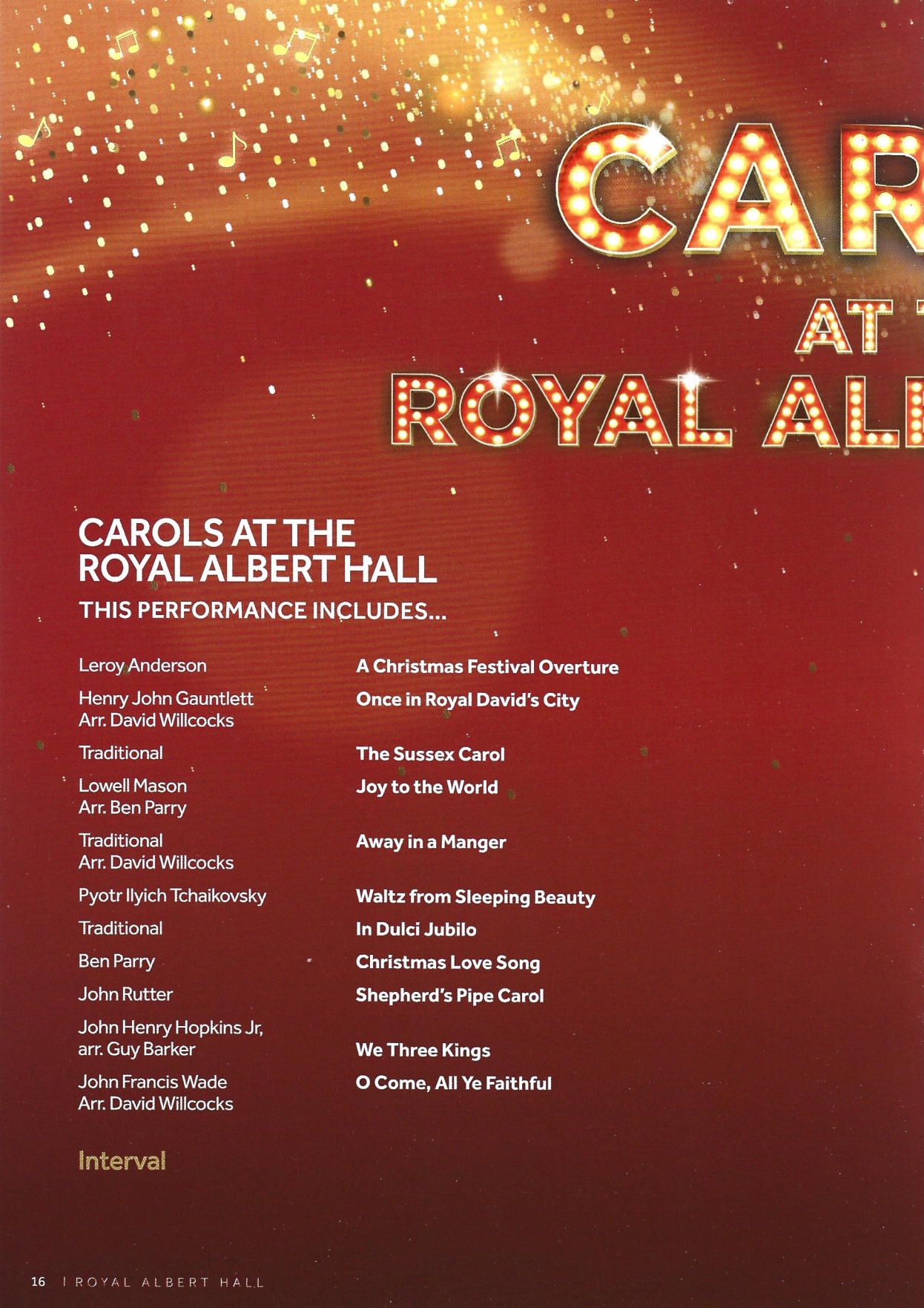
My first time playing here at the BBC Young Musician 40th Anniversary Prom. It was incredible to be around such pillars of the British classical music world.

What are you looking forward to about performing on the Hall's stage?

This stage has been shared with so many incredible performers and is so rich in history. Every time I'm in the building, I always spend ages looking at the photographs of all the people who have played there before me today.

How would you describe the Hall in one word?

Majestic.



CAROLS AT THE ROYAL ALBERT HALL

CAROLS AT THE ROYAL ALBERT HALL

THIS PERFORMANCE INCLUDES...

Leroy Anderson

Henry John Gauntlett
Arr. David Willcocks

Traditional

Lowell Mason
Arr. Ben Parry

Traditional
Arr. David Willcocks

Pyotr Ilyich Tchaikovsky

Traditional

Ben Parry

John Rutter

John Henry Hopkins Jr.
arr. Guy Barker

John Francis Wade
Arr. David Willcocks

A Christmas Festival Overture

Once in Royal David's City

The Sussex Carol

Joy to the World

Away in a Manger

Waltz from Sleeping Beauty

In Dulci Jubilo

Christmas Love Song

Shepherd's Pipe Carol

We Three Kings

O Come, All Ye Faithful

Interval

CAROLS AT THE ROYAL ALBERT HALL

Leroy Anderson

Traditional
Arr. Ralph Vaughan Williams

John Frederick Coots &
Haven Gillespie

Irving Berlin

Traditional

Johnny Marks

Edward Pola & George Wyle

Felix Bernard

Franz Gruber
arr. David Arnold

Mykola Leontovych

Frederic Austin

Felix Mendelssohn

Sleigh Ride

O Little Town of Bethlehem

Santa Claus Is Comin' to Town

White Christmas

**God Rest You Merry,
Gentlemen**

**Rudolf the Red-Nosed
Reindeer**

**It's the Most Wonderful
Time of the Year**

Winter Wonderland

Silent Night

Carol of the Bells

**The Twelve Days of
Christmas**

Hark! The Herald Angels Sing

PROGRAMME NOTES

A Christmas Festival

Arthur Fielder (1894-1979)

Born in 1894, Arthur Fielder began his career as a violinist in the Boston Symphony Orchestra, but he ultimately made his name as the conductor of the Boston Pops Orchestra (the Boston Symphony's summer season incarnation). Here he massively expanded the appeal and reach of classical orchestral concerts through a programme which covered everything from Pachelbel through to the Bee Gees. This approach is brilliantly showcased by his multicoloured carol medley, 'A Christmas Festival', because amidst all the church carols you'll also spot 'Jingle Bells' and other well-loved classic pieces.

Once in Royal David's City

Henry John Gauntlett (1805-1876)

Arr. David Willcocks (1919-2015)

Possibly the most famous carol of all was written by Dublin born Cecil Frances Alexander (1818-1895) who published it in her 1848 collection *Hymns for Little Children*. It was then set to music by the organist and prolific hymn writer Henry John Gauntlett, and published in the Appendix to the First Edition of *Hymns Ancient and Modern* in 1868. The tradition of the first verse being sung solo originates from the 1918 edition of the famous *Nine Lessons and Carols from King's College, Cambridge*.

The Sussex Carol

Arr. David Willcocks

'The Sussex Carol' has roots in Britain's ancient song tradition. As with 'O Little Town of Bethlehem', 'The Sussex Carol' was collated as

a result of those timeless friends, Cecil Sharp and Ralph Vaughan Williams traversing the country; collecting and notating songs from individuals with stories to tell. Passed down from generation to generation, the tune to 'The Sussex Carol' was collected from a woman in Monk's Gate near Horsham, and matched to a text that had first been published in 1684 by an Irish bishop called Luke Wadding. Its form as a popular carol however is thanks to the master of carols, David Willcocks, who arranged and set the tune we know and love today.

Joy to the World

William Holford (b.d. unknown)
Arr. Ben Parry (b.1965)

Dating from 1719, the lyrics to 'Joy to the World' were written by the British theologian and hymn writer Isaac Watts, the man we also have to thank for 'When I Survey the Wondrous Cross' and 'O God Our Help in Ages Past'. Shrouded in historical mystery, it has been said that the music was published in 1848 by the American hymn writer Lowell Mason, with the tune closely associated with George Frederic Handel – those familiar with Handel's *Messiah* will spot that the carol's first four descending notes are the same as for 'Lift Up Your Heads'. As for the tune that we know it by today, this was published around 1834 in William Holford's *Voce di Melodia*.

Away in a Manger

W.J.Kirkpatrick (1838-1921)
Arr. David Willcocks

'Away in a Manger' has also been known in its history as 'Luther's cradle song' because in the various American journals and carol

collections where it first popped up during the late 19th century, it was claimed to have been composed by Martin Luther (instigator of the Protestant reformation) for his children; although there's no text in Luther's handwriting to back up this claim, or indeed any pre-20th century German text. As for the tune, the standard melody it's sung to in Britain is 'Cradle Song'. Confusingly, this was written by the American composer William J Kirkpatrick, and first published as the German representative in an 1895 collection for schools titled *Around the World with Christmas*.

Waltz from Sleeping Beauty **Pyotr Ilyich Tchaikovsky (1840-1893)**

Tchaikovsky's ballet *Sleeping Beauty*, premiered in January 1890 in St Petersburg, is one of the repertory's most popular ballets. The waltz on our programme this evening is performed just as the action reaches Aurora's 16th birthday, during the celebrations which precede the dreaded pricking of her finger on the spindle. It's such a good tune that Disney used it themselves in their 1959 animation of the fairytale, setting it to the words, 'Once Upon a Dream'.

In Dulci Jubilo

Robert Pearsall (1795-1856)

The original text for 'In Dulci Jubilo', or 'In sweet rejoicing', dates all the way back to 14th century German mystic Heinrich Seuse, who (the story goes) heard the words being sung by angels. As for the tune, this is equally ancient, first appearing in a manuscript dated around 1400, and first printed in 1533 in the Lutheran hymnal, *Geistliche Lieder*.

Christmas Love Song**Ben Parry (b.1965)**

'Christmas Love Song' was written by Ben Parry, the artistic director of the National Youth Choir, with lyrics by his long-time collaborator Garth Bardsley. Part of a collection of Christmas songs Ben wrote ten years ago, it had been gathering dust on a shelf until it resurfaced for a 2019 Christmas album with the Central Band of the RAF.

While preparing for the recording, Ben thought it would be great to hear it sung by the National Youth Choir during their concerts with us here this Christmas. Therefore we are delighted that the Royal Albert Hall is presenting the first live performance of this work. We hope it will go on to become a Christmas staple!

Shepherd's Pipe Carol**John Rutter (b.1945)**

It's hard to imagine the English sacred choral scene without the music of John Rutter, and most especially at Christmas. A former student and then Music Director of Clare College, Cambridge, he composed 'The Shepherd's Pipe Carol' for Clare in 1967, and it is now a staple of the festive repertoire. Infectiously upbeat, its text follows the star to Bethlehem by way of playfully off-kilter rhythms and syncopations, with the shepherd's pipe providing the linking motif between the verses.

We Three Kings**John Henry Hopkins Jr****Arr. Guy Barker**

This distinctive carol was written by John Henry Hopkins Jr in 1857 for a Christmas pageant at the General Theological Seminary in New York,

where he was working as rector. Originally intended for three male voices to sing as the three kings, it quickly grew in popularity after Hopkins included it in his 1863 book *Carols, Hymns, and Songs*. Hopkins' melody has a distinctly medieval flavour, though many different versions have subsequently been written. The Hall is delighted to be premiering Guy Barker's new arrangement this season.

Oh Come, All Ye Faithful**Traditional****Arr. David Willcocks**

'Oh Come, All Ye Faithful' started life in Latin as 'Adeste Fideles', a hymn composed by a British Catholic musician called John Francis Wade who fled England for France after the Jacobite rebellion of 1745. Some people attribute its tune to Wade too, although here the generally received wisdom is that the composer was in fact Samuel Webbe. What we do know beyond a shadow of a doubt is that its English translation was penned in 1841 by another English Catholic, this time a clergyman, Frederick Oakeley.

INTERVAL**Sleigh Ride****Leroy Anderson (1908-1975)**

Leroy Anderson began his popular 'Sleigh Ride' during the summer of 1946 but didn't complete it until February 1948. Stylistically it is classic 1940s 'Swing Era' stuff with its walking bass and swinging beat, and if you were hearing it from a dance floor of the time then it'd be the Foxtrot you'd be dancing, which is rather appropriate given the way the music brings to mind the clip-clopping of the horses.

O Little Town of Bethlehem**Traditional****Arr. Ralph Vaughan Williams****(1872-1958)**

It was a visit to Bethlehem that inspired the American Episcopal priest Phillips Brooks to write the verses to 'O Little Town of Bethlehem' in 1868, which were then set to music by his church organist. However in the UK we're far more likely to hear it being sung to 'Forest Green', as you're hearing it this evening. This is a tune Vaughan Williams adapted from an old English folk ballad called 'The Ploughboy's Dream'.

Santa Claus is Comin' to Town**John Frederick Coots****(1897-1985) and****Haven Gillespie (1888-1975)**

This Christmas standard debuted on US radio in November 1934, at the height of the Great Depression. It was an instant hit and sold over 30,000 records within 24 hours. That first version was sung by Eddie Cantor, but many artists have gone on to record the song including Bing Crosby, Frank Sinatra, The Jackson 5, Mariah Carey and Michael Bublé.

White Christmas**Irving Berlin (1888-1989)**

'White Christmas', which was written for the film *Holiday Inn*, was first heard during a radio broadcast in 1941 and fast became a favourite with American troop stationed abroad. It was only appropriate that it formed the happy climax to the 1954 film of the same name, starring Crosby, which sees former army platoon members come to the aid of their former commanding officer whose post-war ski resort has fallen into financial difficulties.

God Rest You Merry, Gentlemen

Traditional

Arr. David Willcocks

'God Rest You Merry, Gentleman' was first published in 1833, though its text and tune date back at least to the 16th century. The Victorian connotations are nevertheless particularly strong, not least because this is the carol being sung by a carol singer that Ebenezer Scrooge chases off his doorstep in Charles Dickens' *A Christmas Carol*.

Rudolf the Red-Nosed Reindeer

Johnny Marks (1909–1985)

The popular composer Johnny Marks set this song in 1949 from the book of the same name, first published in 1939 and written by his brother in law Robert L. May. It is a story we all know and love now, but back then was a wonderful novelty with warming Christmas themes and a story loosely based on Hans Christian Andersen's *The Ugly Duckling*.

It's the Most Wonderful Time of the Year

**Edward Pola (1907–1995) and
George Wyle (1916–2003)**

Edward Pola and George Wyle wrote 'It's the Most Wonderful Time of the Year' in 1963 for American singer, Andy Williams. Unusually for a pop song it's written in three time (i.e. three beats to a bar) which evokes the waltzes traditionally danced in Vienna on New Year's Eve. The song celebrates time spent with family and friends and has become one of the most popular songs of the Christmas season.

Winter Wonderland

Felix Bernard (1897–1944)

Written by lyricist Richard Smith in 1934 whilst he was battling tuberculosis in a sanatorium in Pennsylvania, 'Winter Wonderland' convey the joy that Smith felt whilst watching children building snowmen in a park that the sanatorium overlooked. He sent it to his friend Felix Bernard who, setting it to the tune we know and love today, managed to secure the singer Joey Nash to record and release 'Winter Wonderland' before Christmas that year. Though he saw its initial success he died in 1935 on his 34th birthday.

Silent Night

Franz Gruber (1787–1863)

Arr. David Arnold (b.1962)

This carol is a firm favourite around the globe, and celebrated its 200th anniversary last year. Written in German ('Stille Nacht'), its first ever performance was a modest affair with just the two composers on voice and guitar on Christmas Eve 1818, at a site now marked by the commemorative 'Silent Night Chapel' in Oberndorf, Austria. By contrast David Arnold's arrangement gives the piece new life in a large-scale performance for full orchestra and choir.

Carol of the Bells

Mykola Leontovych (1877–1921)

This popular carol was composed in 1914 as the result of a commission from the Ukrainian Republic Choir and was based on a Ukrainian folk tune called 'Schchedryk', traditionally associated with heralding the New Year. The four-note repeated melody (known as an ostinato) conjures the chiming of bells and the piece gained its modern title through an English translation published in 1936. The song has grown in popularity over

the years through many popular renditions, including an appearance in the Christmas film *Home Alone* in 1990.

The Twelve Days of Christmas

Frederic Austin (1872–1952)

Arr. John Rutter

The verses to 'The Twelve Days of Christmas' were first published in England in 1780, although people think that the rhyme might originally have been French. As for the melody, the first version of the one we all know today is a 1909 arrangement of an old English folk tune by the English composer Frederic Austin. One interesting piece of trivia attached to the song is that, whilst these days we name the fourth day's gift as "four calling birds", the 1780 rhyme has "four colly birds", "colly" being an old English word for "black".

Hark! The Herald Angels Sing

**Felix Mendelssohn-Bartholdy
(1809–1847)**

Despite 'Hark the Herald' having been written by one of the greatest hymn writers ever, Charles Wesley, the tune he wrote to accompany his lyrics was so very slow and stately that it didn't stick. Instead it is Mendelssohn we have to thank for the melody we know it by today, although he didn't compose it with Wesley's words in mind. Instead, his melody comes from a cantata he composed in 1840 to commemorate Johann Gutenberg's invention of the printing press (which helped spread the cause of Lutheran Protestantism, with its emphasis of reading the Bible for yourself in your own language rather than having it read to you from the Latin by priests), which was then adapted to fit 'Hark the Herald' in 1855 by the British musician, William Cummings.



GREG BEARDSSELL

HOST



Greg is delighted to once again be your host for Carols at the Royal Albert Hall!

Born in Yorkshire and raised on a healthy diet of church choirs and brass bands, he can more typically be found on the conductor's podium. A leading light in music education and performance, his ability to inspire people of all ages to explore new musical horizons has created new and exciting music-making opportunities, particularly for children and young people.

He is Music Director of the London Youth Chamber Choir and Principal Conductor of the National Youth Training Choir. He is also Musical Director of the Cross Border Orchestra of Ireland, an ensemble established in 1995 as a peace initiative and composed of exceptionally talented young musicians from all over the island of Ireland.

Every year, in collaboration with the orchestra, he conducts over 35,000 school children across Ireland and the UK in a concert series called the Peace Proms; performances which help to build and nurture vital cross community relations.

He has held directorships with the Bournemouth Symphony Chorus, the Irish Youth Choir, the Ulster Youth Choir and the Royal College of Music Chamber Choir and has presented seminars on conducting and teaching strategies for organisations such as Cambridge University, the Association of Swedish Choral conductors, Cornell University New York, and music education hubs across England.

He has worked with the BBC Symphony Chorus, London Bach Choir and the London Symphony Chorus and collaborated with conductors such as Marin Alsop, Edward Gardner and Sir Colin Davis. He has conducted the National Youth Orchestras of Ireland and Ulster, the City of London Sinfonia, the Bournemouth Symphony Orchestra and the Ulster Orchestra in a

range of performance and education projects.

An avid collaborator, Greg has worked with electro-acoustic musicians, Irish folk ensembles, Indian musicians, dance companies and jazz bands, and in 2016 he fulfilled a childhood dream by working with Kylie Minogue; directing the choir for her Christmas shows right here at the Royal Albert Hall!

Greg in fact enjoys a very close association with RAH, devising the inaugural International Youth Choir Festival here in 2017. The festival, produced in collaboration between the RAH Education & Outreach team and the National Youth Choirs of Great Britain, featured seminars, workshops and performances in the Hall and across the city from some of the finest choirs in the world.

In addition to his conducting and education work, he is also a guest presenter for BBC Radio 3's Live in Concert, Inside Music and Choir and Organ programmes, and this year he featured as a choral music expert for the BBC Proms television broadcasts.

TOMMY BLAIZE

SPECIAL GUEST SOLOIST ON
SATURDAY 21 AND SUNDAY
22 DECEMBER



© Alex Lake

Tommy Blaize is quite simply one of the world's finest vocal talents. As lead singer of the BBC *Strictly Come Dancing* band, Tommy's powerful yet sensitive performances have helped create some of

the most memorable TV moments of recent times.

Tommy began his singing career at the tender age of nine with 'The Blaize Brothers' alongside siblings Tony and Darrin, where he first learnt to sing in front of a live audience, playing in clubs across the North West of England in the 1970s.

In a career spanning a remarkable 45 years, Tommy has gone on to work with some of the world's most legendary and renowned artists, from Diana Ross to Queen; The Beach Boys to Amy Winehouse; Joe Cocker to Stevie Wonder. The list is as long as it is impressive.

Fast forward and Tommy is now one of the most popular singers on British television. An artist album was an obvious next step. Universal offered Tommy the chance to make his debut solo record. Tommy released his debut solo album *Life & Soul* in December 2017 through Universal Music, topping both the Amazon and iTunes pre-order charts and spending two weeks in the UK top 40 in the lead-up to Christmas.

JOE STILGOE

SPECIAL GUEST SOLOIST ON
MONDAY 23 AND TUESDAY
24 DECEMBER



Joe Stilgoe is an internationally acclaimed singer, pianist and songwriter.

As a recording artist he has released seven critically lauded albums, three of which have topped the UK Jazz

chart. He recently released his first seasonal record, *Joe Stilgoe's Christmas Album*.

Joe has toured around the world with his band and as a solo act, appearing in festivals, jazz clubs and concert halls from Ronnie Scott's to The Barbican to Birdland in New York. As well as frequent guest performances he regularly puts together his own Big Band for sold-out shows across the country.

He hosts annual shows featuring illustrious names from the worlds of theatre, comedy and jazz at Crazy Coqs; *Joe Stilgoe and Friends*, and his Christmas specials at the Lyric Hammersmith have included Rob Brydon, Jamie Parker and Meow Meow. He made his Albert Hall debut as a special guest with Guy Barker's Big Band in 2017.

He wrote music and lyrics for a new production of *The Jungle Book*, which toured the UK to great success in 2017 and 2018, and *The Midnight Gang*, an adaptation of the David Walliams novel, which opened at Chichester Festival Theatre in 2018.

He also works extensively on radio and TV, most notably hosting BBC *Young Jazz Musician of the Year*, and least notably in *Bargain Hunt*.



© Chris Christodoulou

ROYAL PHILHARMONIC ORCHESTRA

For more than seven decades the Royal Philharmonic Orchestra (RPO) has been at the forefront of music-making in the UK.

Its home base since 2004 at London's Cadogan Hall serves as a springboard for seven principal residencies as well as more than forty-five concerts per year in long-term partnership venues across the country, often in areas where access to live orchestral music is very limited. With a wider reach than any other UK large ensemble, the RPO has truly become Britain's national orchestra.

Throughout the regional programme, plus regular performances at Cadogan Hall, Southbank Centre's Royal Festival Hall and a hugely popular series at the Royal Albert Hall, and international touring engagements, the RPO remains committed to working with the finest conductors. In July 2018, the RPO announced Vasily Petrenko as the Orchestra's new Music Director, assuming the title of Music Director Designate in August 2020 prior to commencing the full role in August 2021. He joins the RPO's roster of titled conductors, which includes Pinchas Zukerman (Principal Guest

Conductor), Alexander Shelley (Principal Associate Conductor) and Grzegorz Nowak (Permanent Associate Conductor).

In 2018, RPO Resound, the Orchestra's community and education programme, celebrated its twenty-fifth anniversary. Throughout its history it has thrived on taking music into the heart of the regions that the Orchestra serves, working with a variety of participants in a range of settings including working with young people, the homeless and recovering stroke patients.

Although the RPO embraces twenty-first-century opportunities, including appearances with pop stars and on video game, film and television soundtracks, its artistic priority remains paramount: the making of great music at the highest level for the widest possible audience. As the RPO proudly looks to its future, its versatility and high standards mark it out as one of today's most open-minded, forward-thinking symphony orchestras.

FIRST VIOLINS

Duncan Riddell
Tamás András
Shana Douglas
Joana
Valentinavičiute
Andrew Klee
Kay Chappell
Anthony Protheroe
Imogen East
Maya Bickel
Rosemary Hinton
Aysen Uluçan
Lynette Wynn

COR ANGLAIS

Patrick Flanagan

CLARINETS

Fiona Cross
Massimo di Trollo
Katy Ayling

BASS CLARINET

Katy Ayling

BASSOONS

Benjamin Hudson
Angharad Thomas

CONTRABASSOON

Fraser Gordon

SECOND VIOLINS

Andrew Storey
David O'Leary
Jennifer Christie
Charlotte Ansbergs
Peter Graham
Stephen Payne
Manuel Porta
Sali-Wyn Ryan
Colin Callow
Nicola Hutchings

FRENCH HORNS

Andrew Budden
Kathryn Saunders
Philip Woods
Jonathan Bareham
Richard Ashton

TRUMPETS

James Fountain
Mike Allen
Adam Wright
Toby Street

VIOLAS

Abigail Fenna
Ugne Tiškutė
Chian Lim
Jonathan Hallett
Triona Milne
Clive Howard
Helen Picknett
Pamela Ferriman

TROMBONES

Matthew Gee
Matthew Knight
Josh Cirtina

BASS TROMBONE

Josh Cirtina

TUBA

Kevin Morgan

TIMPANI

Matt Perry

PERCUSSION

Stephen Quigley
Martin Owens
Gerald Kirby
Joe Cooper
Gillian McDonagh

HARP

Daniel De Fry

KEYBOARD

Dawn Hardwick

ORGAN

Richard Pearce

ELECTRIC GUITAR

Harry Sankey

DRUM KIT

Matthew Skelton

CELLOS

Richard Harwood
Jonathan Ayling
Chantal Webster
Roberto Sorrentino
Jean-Baptiste
Toselli
William Heggart

DOUBLE BASSES

David Gordon
Benjamin
Cunningham
Ben Wolstenholme
Mark O'Leary

FLUTES

Harry Winstanley
Joanna Marsh

PICCOLO

Emilia Zakrzewska

OBOES

John Roberts
James Hulme

For more information, please visit:

www.rpo.co.uk



BAND OF THE GRENADIER GUARDS

King Charles II restored not only the Monarchy to England but patronage of the arts, not least by laying the foundations of the Band of the Grenadier Guards when he commissioned players to the First Regiment of Foot Guards in 1685. The Regiment was to become known as the Grenadier Guards after their victory on the battlefield at Waterloo.

The Band of the Grenadier Guards has been filling the streets of London with music and colour for over three centuries, a truly historic sound and sight. It is symbolic and emblematic of London and the UK's history. The Band has served 15 monarchs over 325 years with dedication and pride. It has been present at all the major royal occasions: births, coronations, weddings and funerals.

The Band has been a witness to all London's key historic events, both tragic and joyful. It raised morale during the darkest hours of the Second World War; its uplifting music ushered in a new beginning at the coronation of the present queen.

The 'British Grenadiers March' is one of the most recognisable and memorable tunes in the world, part of Britain's musical heritage. One of the band's admirers during the 18th century was George Frideric Handel. He demonstrated this by presenting the march from Scipio to the regiment before he included it in his opera of that name when it was first performed in 1726. George II gave Handel the task of scoring the Music for the Royal Fireworks, most commonly performed with strings, for the king's own musicians, who were wind players from his foot guards. Handel would have undoubtedly come into contact with musicians from the Grenadier Guards during the first performance at Vauxhall Gardens in 1749.

Throughout Britain's history the music of the Grenadier Guards has been the backdrop to its national life and identity. It represents Britain's constancy, dignity and artistry.

The Fanfare Team from the Band of the Grenadier Guards play by kind permission of Major General CJ Ghika CBE, General Officer Commanding London District and Major General Household Division.



ROYAL CHORAL SOCIETY

Formed originally for the opening of the Royal Albert Hall in 1871, the Royal Choral Society gave its first performance on 8 May 1872 under the baton of founder conductor Charles Gounod.

Since its inception, the choir has been connected with the musical world's most illustrious names: Verdi conducted the choir in the British première of his *Requiem* in 1875 and Dvořák conducted us singing his *Stabat Mater* nine years later. In 1927 the choir performed *The Dream of Gerontius* conducted by Elgar himself. The choir was later conducted by Sir Malcolm Sargent whose association with the choir spanned forty years. The present Music Director, Richard Cooke, took over the baton from his distinguished predecessors in 1995.

Today, the choir maintains a balance between performances of traditional repertoire and the opportunities to perform in more unusual events at venues around the country. In April this year the choir enjoyed its 143rd annual Good Friday performance

of Handel's *Messiah* at the Royal Albert Hall. Other recent highlights include Ariel Ramirez's *Misa Criolla* and *Navidad Nuestra* in October, Vaughan Williams' *A Sea Symphony* in Winchester Cathedral in July, followed two days later by a performance of the same work in Moritzkirche, Coburg, as part of the town's celebration of the 200th birthdays of Queen Victoria and Prince Albert. We performed a programme of Mendelssohn including *Lobgesang* with the Coburg orchestra in Cadogan Hall in May as part of our own celebrations of this historic royal bicentenary. We are currently planning concerts up to 2022 – including the celebrations to mark our 150th birthday.

As with many Arts organisations, the choir receives no official funding or grant. Sponsoring a Royal Choral

Society event or project can bring very real benefits: the versatility of the choir means that it is uniquely placed to offer a sponsor far more than the exposure provided by a concert in a prestigious venue. Our *War Requiem* concert in 2014 at the Royal Albert Hall, to mark the centenary of the start of the First World War, was supported by the Lady R Foundation and raised £100,000 for the charity Veterans Aid.

If you would like to come to a future Royal Choral Society concert, receive our e-newsletter with details of forthcoming events and special offers, or are interested in joining us or sponsoring the choir, please visit our website or find us on social media.

www.royalchoralsociety.co.uk
F: /RoyalChoralSociety
T: @Royalchoral

RICHARD COOKE

CONDUCTOR

Richard Cooke is in his 25th season as the Royal Choral Society's Music Director. The choir has performed under Richard's baton in the major concert halls of London, including performances of Mahler's *Symphony No. 8*, Berlioz's *Grande Messe des Morts* and Verdi's *Requiem* in the Royal Albert Hall, and now prospers as one of the leading symphonic choirs in London.

He has conducted them with many of the country's leading orchestras in the cathedrals of Peterborough, Salisbury, St Albans and Southwark and most recently in Winchester in July 2019 in their memorable performance of Vaughan Williams' *A Sea Symphony*.

Richard has also been Music Director of the University of Essex Choir for 39 years, and in June 2019 celebrated 35 years as Music Director of Canterbury Choral Society with a performance of Elgar's *The Apostles* in Canterbury Cathedral together with the RPO. In 2007 he founded the Canterbury Choral Society Youth Choir which has flourished and developed into an accomplished ensemble

of 35 voices, and which made its London debut in December 2013 singing with the Royal Choral Society in their Royal Albert Hall Christmas concert.

He was a boy chorister of St Paul's Cathedral and later sang as a Choral Scholar in the choir of King's College, Cambridge. Born in Cornwall, he returns there each summer for his favourite outdoor activity, body-surfing off the North Cornish coast. He also enjoys cycling and hill walking (climbing Munros and their equivalents) in Scotland and Wales. Richard Cooke holds Honorary Doctorates at the universities of Kent and Essex in recognition of his achievements over many years in their respective regions.





NATIONAL YOUTH CHOIR OF GREAT BRITAIN

Founded in 1983 as a single choir of 100 of the best singers in the nation, the National Youth Choir is now the flagship ensemble of an Arts Council England National Portfolio youth music organisation and registered charity, which runs five membership choirs, a nationwide outreach programme for schools and Music Hubs, and provides professional training for the next generation of choral singers, composers and leaders.

Members of the National Youth Choir meet four times a year for an Annual Programme of training and performance projects, including performances at the Royal Albert Hall and Snape Maltings, recordings and premieres of new music by leading contemporary composers and workshops and residencies with a guest faculty of distinguished practitioners from a wide range of musical disciplines. The choir's section leaders hold NYCGB Fellowships and receive a standalone programme of training and development to prepare them for professional musicianship as performers, leaders and teachers. Members are aged 18-25, and re-audition annually.

The National Youth Choir's concert schedule offers members an outstanding performance platform on which to achieve at the highest level. Recent highlights include appearances at the 2018 and 2019 BBC Proms and Snape Proms, and the Amiens World War One commemoration in the presence of HRH The Duke of Cambridge and over 3,000 international guests. The choir also performed at the Classic FM Live premiere of Patrick Hawes' 'Great War Symphony', as well as recording the chart-topping Classical album.

For many, National Youth Choir membership inspires a lifetime commitment to music and

music education. NYCGB alumni include Royal Opera House and English National Opera company principals, members of The Sixteen, The Monteverdi Choir, The King's Singers, The Swingles, The Choirboys, G4, Blake, and All Angels, as well as conductors, classroom teachers, Music Hub professionals, and musical charity workers. Just as importantly, many more stay engaged with the UK's vibrant and diverse choral culture on an amateur basis, creating and participating in choirs and festivals, working as ambassadors for singing and music-making, and transmitting the joy of singing to the next generation.



ROYAL COLLEGE OF MUSIC HANDBELL RINGERS

Since its inception the Royal College of Music Junior Department has evolved to meet the musical needs of its students and has adapted to the changing educational and musical landscape.

The RCMJD offers a programme designed to prepare students for musical life in the 21st century, aiming to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever-changing demands of the profession.

Some 350 students aged 8 to 18 attend the College each Saturday, receiving an individually-tailored programme of advanced training in instrumental/voice/ composition studies, supported by chamber music, orchestra, choir and musicianship classes.

Students from the RCM enjoy a wealth of performance opportunities including the BBC Proms, as well as other

regular appearances at the Royal Albert Hall, St James's Piccadilly, The Purcell Room and Queen Elizabeth Hall at London's Southbank Centre, Wigmore Hall, Sadler's Wells Theatre, 606 Club, The Globe, Cadogan Hall, Worshipful Company of Saddlers and at Sandringham for RCM President, HRH The Prince of Wales.

The RCMJD is delighted that 13 of its students will feature in these exciting Christmas concerts at the Royal Albert Hall this year.

THE BELL RINGERS

Risha Alimchandani
Toril Azzalini-Machecler
Guy Barwell
Rachael Best-Babayeju
Stephen Brown
Kai Cooper
Rose Frederick
Isaac Harari
Emily Mason
William Rowling
Djomi Tsate
Thomas Warner

CONDUCTOR

Imaan Kashim

ROYAL ALBERT HALL



Royal Albert Hall

History is coming. Please take your seats.

On 29 March 1871, Queen Victoria, Prince Albert's widow, opened the Royal Albert Hall. She was overcome with emotion at the realisation of her husband's vision and was unable to speak.

Since then, we have become the world's village hall, known and loved across the globe for events and moments in history that have in many cases shaped the nation.

From our earliest days, we were a home for outstanding music. But we are more than a concert hall. We are also a home for those who dream of making the world a better place. We hosted 25 suffrage meetings, and numerous great patriotic rallies in support of the armed forces. Sir Winston Churchill, the Dalai Lama, Emmeline Pankhurst, Stonewall, Nelson Mandela, Royals and world leaders have packed the auditorium. History is played out on our stage.

The BBC Proms have called the Hall their home since 1941. Every summer, the world's greatest classical music festival makes music open to everyone, building

to a joyous crescendo at the Last Night of the Proms.

Our extraordinary building may seem imposing, but we open our doors to everyone. As a charity with no regular government funding, we need your help to preserve and enhance our beloved Grade I listed Hall for the next 150 years to inspire the next generation of artists, audiences and visionaries.

We have a central and passionately-held belief in the power of music to change lives and we believe in taking music, through our Education and Outreach programmes, to people who can't visit us. From workshops to schools' matinees, concerts in care homes to music therapy sessions, music really does make a difference.

We want to continue to leave a mark. To bring more extraordinary moments to the stage. To showcase the artists who will delight tomorrow's audience just as much as the greats of the past delighted theirs. To inspire and nurture a love of music in new generations

and to keep an innovative cultural fire burning bright.

Let's not just marvel at the Royal Albert Hall's story. Let's keep writing it.

To find out how you can get involved and support us, please visit

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With thanks to everyone involved in making this production possible. Last year:



9.7m

Our Special Projects and Finance teams helped to invest £9.7million in the building



9.1m

Our IT team enabled 9.1 million visits to royalalberthall.com



1.9m

The Philanthropy team raised nearly £1.9 million in donations to support investment in our building



1.75m

Our Box Office and Front of House teams issued 1.75 million tickets and welcomed all those visitors



1.175m

Our Marketing team engaged with over 123,000 Twitter followers, 284,000 Facebook likes, and 768,000 email subscribers



241k

Our Retail and Merchandise team sold over 136,000 programmes and nearly 105,000 pieces of merchandise



215k

Our Education & Outreach team engaged with over 215,000 people of all ages and backgrounds



59k

Our Tours team led approximately 59,000 people on tours of the building



29,375

Our Catering team served 29,375 bottles of Champagne



20k

Our Hospitality team arranged 20,000 experiences in the auditorium



5,345

Our Building Services team changed over 5,000 lightbulbs



3k

Our Stage Door team received over 3,000 items of lost property



671

Our Programming team booked 671 events in spaces beyond the main auditorium



486

Our Archives team handled 486 enquiries from members of the public



401

Our Events and Technical teams delivered 401 events in the main auditorium



146

Our Human Resources team recruited 146 new joiners to the Hall family

1 One Team made all this possible



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